



**FUJIFILM X-T1: NEW  
DSLR-STYLE CSC**



**OLYMPUS E-M10:  
THE BUDGET OM-D**

Saturday 8 February 2014

amateur

# Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

[www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)



International

**CES**

6-PAGE SPECIAL

## NEW KIT FOR 2014

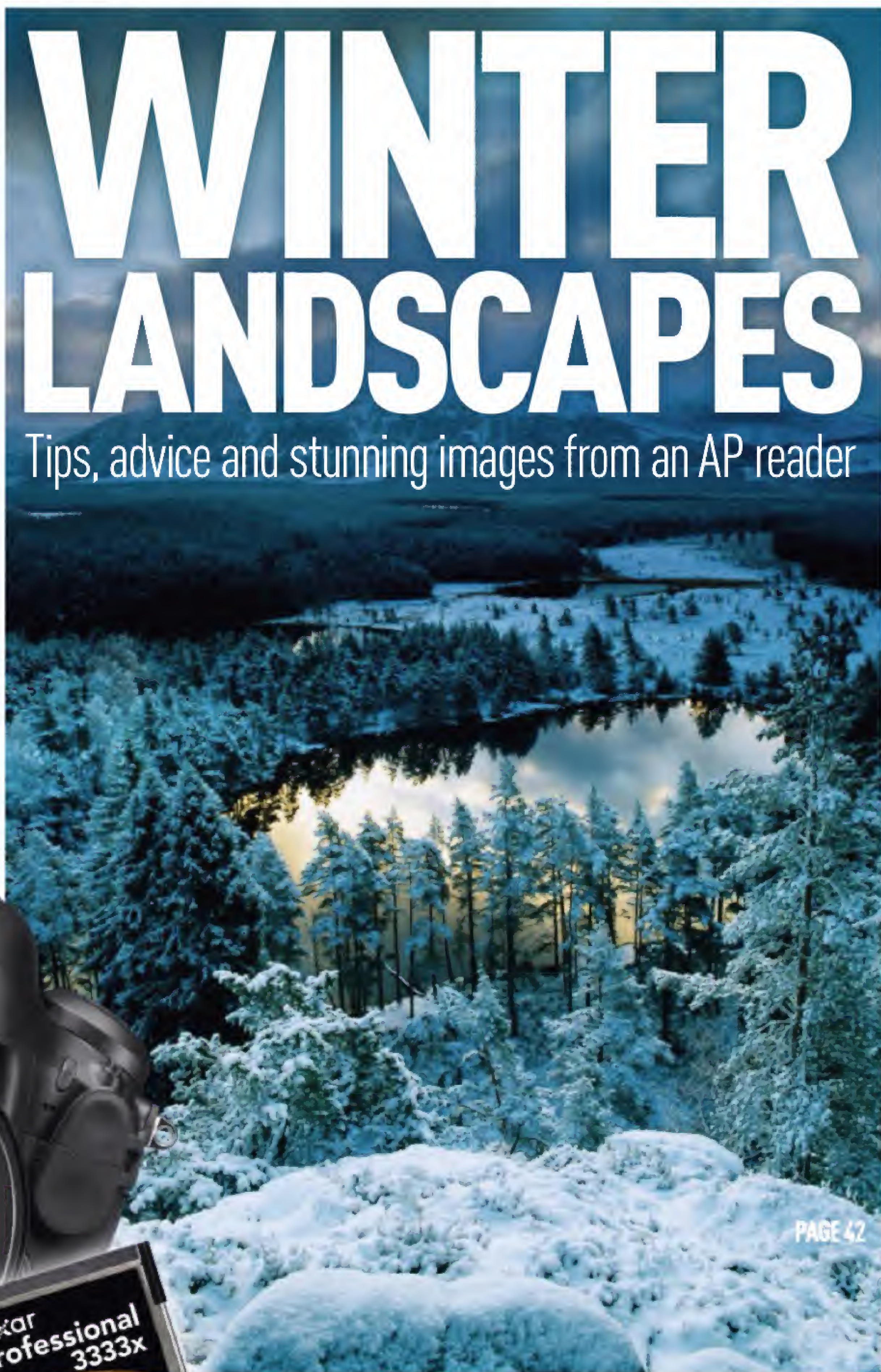
New cameras from **Fujifilm**, **Nikon**, **Olympus** and **Sony**, plus bags, tripods and other accessories



PAGE 49

# WINTER LANDSCAPES

Tips, advice and stunning images from an AP reader

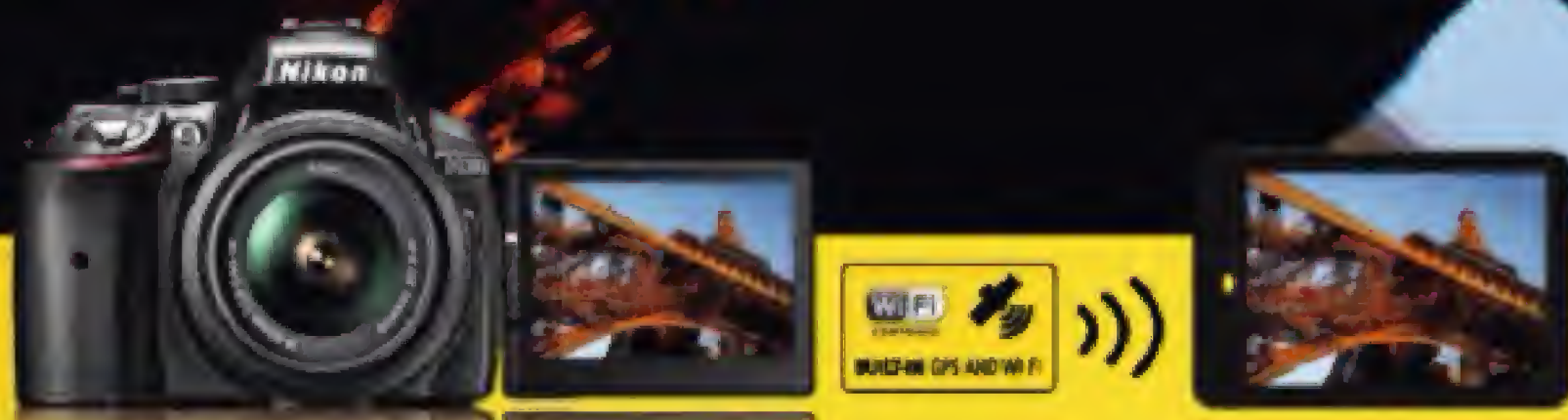


PAGE 42



# D5300

## I AM SHARING MY VIEW



**I AM THE NIKON D5300.** I am creativity in every pixel. I am sharing your creations around the world with my built-in Wi-Fi\* and GPS. So you'll impress everyone with the new perspectives you'll find with my vari-angle monitor. Images will standout in your social media network with my 24.2 MP CMOS sensor, 39 focus points and ISO up to 12 800. I am your creative outlook. [www.nikon.co.uk](http://www.nikon.co.uk)

\*Wi-Fi enabled smart device is required to share images.

**2YEAR**  
WARRANTY

For 2 year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only. Call 0800 597 8472 or visit [www.nikon.co.uk/register](http://www.nikon.co.uk/register)

*At the heart of the image*





# Contents

**Amateur Photographer** For everyone who loves photography

**ROGER** Hicks, in his column this week (page 82), ponders the frequent criticism of photography that it gets in the way of enjoying places and experiences. That photographers are so busy viewing the world on their screens, or through their viewfinders, they miss the real thing. This reminds me of a funny scene in the film *Ocean's Eleven* (the George Clooney version) where one of the characters is watching a hotel demolition on TV while, out of the window right behind him, you can see the real building collapsing.

I do think the critics have a point at music concerts, where you sometimes have to struggle to see the performer through a sea of raised camera phones all videoing the performance, but when it comes to

street and travel photography I firmly believe that having a camera helps you to see more clearly. Photographers notice things that the casual observer doesn't. Interesting shapes and details, humorous juxtapositions, unusual characters, the textures and shadows cast by the sun as it glances across the scene... Taking up photography is to fundamentally change the way we view the world. Even when we don't have a camera, we're always spotting those pictures that got away.



**Nigel Atherton**  
Group Editor

## NEWS, VIEWS & REVIEWS

### 5 NEWS

Fujifilm unveils 16.3-million-pixel X-T1 compact system camera; Olympus launches OM-D E-M10 CSC with built-in Wi-Fi; Ricoh phases out GXR system; Hasselblad to launch 50-million-pixel, CMOS-sensor, medium-format camera

### 11 REVIEW

The latest books, exhibitions and websites

### 48 COMPETITION

Win a taste of an Estonian winter! Your chance to spend five days photographing Estonia's wildlife with top wildlife photographer and AP contributor Luke Massey

### 49 CES ROUND-UP

We take an in-depth look at the latest photo products at the world's biggest electronics show in Las Vegas, USA

### 82 THE FINAL FRAME

Roger Hicks celebrates the diversity of opinion among photographers, even if he can't always relate to them

## TECHNIQUE

### 16 PHOTO INSIGHT

Landscape photographer Mark Banks explains how he was battling tricky conditions on the Isle of Arran when he saw the chance to construct an abstract shot

### 21 MASTERCLASS

With its world-famous bridges, Newcastle's historic waterfront is the ideal setting for a mid-winter landscape *Masterclass*, as Tom Mackie shows five readers how to get great architectural results on the river. Gill Mullins reports

## P5

**Fujifilm unveils its X-T1 compact system camera**



## TESTS & TECHNICAL

### 46 TESTBENCH: SIX OF THE BEST

Callum McInerney-Riley tests a selection of the best softboxes designed specifically to be used with hotshoe-mounted flashguns



### 56 ASK AP

Our experts answer your questions

### 58 AP EXPLAINS... RAW CONVERSION

Professor Bob Newman describes how raw files are produced and processed

## YOUR WORDS & PICTURES

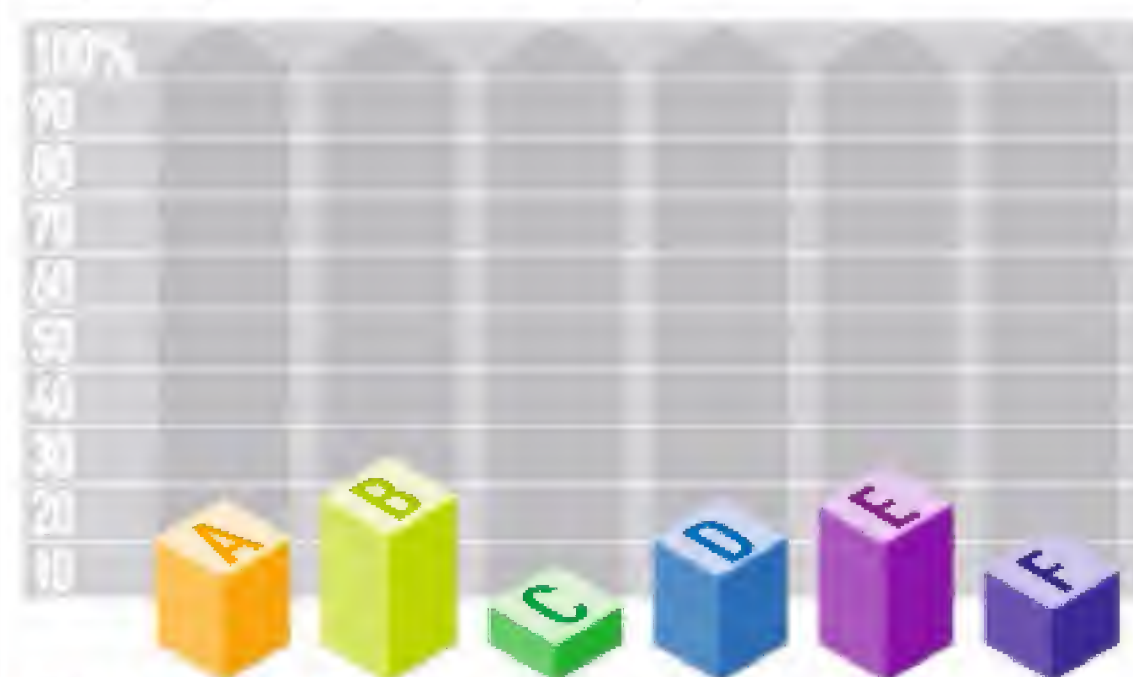
### 14 LETTERS

AP readers speak out on the week's issues

## THE AP READERS' POLL

IN AP 18 JANUARY WE ASKED...

Have you tried old lenses, or lenses of a different mount, on your digital camera via an adapter?



YOU ANSWERED...

A Yes, frequently	18%
B Yes, occasionally	24%
C I've tried it but didn't get on with it	6%
D No, but I'm interested in trying it	17%
E I have no interest in using lens-mount adapters	23%
F None of the above	12%

THIS WEEK WE ASK... Does taking pictures of a place get in the way of enjoying the experience of being there?

VOTE ONLINE [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## 15 BACKCHAT

As we strive for aesthetic perfection, we are neglecting our emotional engagement with our images, says AP reader Graham Smith

## 32 READER SPOTLIGHT

Another selection of superb reader images

## 39 APPRAISAL

Chris Gatcum examines your images, offering words of wisdom and constructive advice

## FEATURES

### 27 MOMENTS IN TIME

James Whitlow Delano's black & white reportage photography aims to highlight the plight of others in a timeless manner, as he explains to Jade Lord



© MARTIN LEIGHTON

P42

## 42 THE WINTER'S TALE

It's time to stop using the cold as an excuse not to pick up your camera. Landscape photographer Martin Leighton talks to Jon Stapley about shooting great winter scenes

**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

**HOW TO CONTACT US** Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123  
**Email** [amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com) **AP Advertising Telephone:** 0203 148 2516 **Email** [mark\\_rankine@ipcmedia.com](mailto:mark_rankine@ipcmedia.com) **AP Subscriptions Telephone:** 0844 848 0848  
**Email** [ipcsubs@quadrantsubs.com](mailto:ipcsubs@quadrantsubs.com) **AP test reports Telephone:** 01707 273 773 [www.testreports.co.uk/photography/ap](http://www.testreports.co.uk/photography/ap)



# cliftoncameras.co.uk

the UK's premier photographic retailer

**FINANCE  
AVAILABLE**

Get credit at the checkout  
Get an instant decision  
Pay just 10% deposit today

Powered by  
**Pay4Later**



## SIGMA

Professional Dealer

**MASSIVE SAVINGS & OFFERS**

**SD1 Merrill**



FINANCE  
**0%  
AVAILABLE**

**PRICE  
SLASHED!**

SD1 Body WAS £1699.00  
**NOW JUST £799!**

SD1 17-50 lens Kit WAS £1949.00  
**NOW JUST £999**

**DP1 Merrill**



FINANCE  
**0%  
AVAILABLE**

WAS £729.00 **NOW £649**

or pay £27.04 per month

**DP2 Merrill**



FINANCE  
**0%  
AVAILABLE**

Includes **FREE** hood, cleaning cloth and filter

WAS £729.00 **NOW £649**

or pay £27.04 per month

**DP3 Merrill**



FINANCE  
**0%  
AVAILABLE**

WAS £729.00 **NOW £649**

or pay £27.04 per month



10-20mm f/4-5.6  
EX DC HSM **£339.00**



10-20mm f/3.5  
EX DC HSM **£389.00**



12-24mm f/4.5-5.6  
MK II DG HSM **£589.00**



17-50mm f/2.8 EX DC  
OS HSM **£309.00**



17-70mm f/2.8-4.0 DC  
Macro OS HSM **£344.00**



18-200mm f/3.5-6.3  
II DC OS HSM **£239.00**



18-250mm f/3.5-6.3 DC  
Macro OS HSM **£309.00**



24-70mm f/2.8 EX  
IF HSM **£585.00**



50-500mm f/4.5-6.3  
DG OS HSM **£979.00**



70-200mm f/2.8 EX  
DG OS HSM **£759.00**



**SUPER BRIGHT ZOOM**  
18-35 f/1.8 **£649.00**



70-300mm f/4-5.6  
DG Macro **£95.00**



70-300mm f/4-5.6  
APO DG Macro **£149.00**



120-300mm F2.8 EX DG  
APO OS S **£2779.00**



120-400mm f/4.5-5.6  
DG OS HSM **£629.00**



150-500mm f/5-6.3  
DG OS HSM **£699.00**



10mm f/2.8 EX DC  
Fisheye **£479.00**



15mm f/2.8 EX DG  
Fisheye **£474.00**



19mm F2.8 EX DN  
**£139.00**



30mm f/2.8 EX DN  
**£139.00**



30mm f/1.4 EX  
DC HSM **£299.00**



35mm f/1.4 DG HSM  
**£639.00**



50mm f/1.4 EX  
DG HSM **£319.00**



50mm f/2.8 EX  
DG Macro **£259.00**



70mm f/2.8 EX  
DG Macro **£359.00**



85mm f/1.4 EX  
DG HSM **£649.00**



105mm f/2.8 EX DG  
OS Macro **£379.00**



150mm F2.8 EX DG APO  
OS HSM Macro **£689.00**

**NEW 2013 MODELS**

**SIGMA 3**  
3 YEAR WARRANTY

**ON ALL  
SIGMA LENSES**

**ARRANGE A TEST DRIVE  
ON SELECTED SIGMA CAMERAS**  
CALL US ON 01453 548128 FOR DETAILS



**cliftoncameras.co.uk**

email: [sales@cliftoncameras.co.uk](mailto:sales@cliftoncameras.co.uk)

E&OE Prices correct at time of print but are subject to change

28 Parsonage Street  
Dursley  
Gloucestershire  
GL11 4AA

tel: 01453 548 128

OPENING HOURS  
MON - SAT 10AM - 5:30PM





• 'SLR'-like handling • 2.36-million-dot EVF • £1,100 pricetag

## FUJI UNVEILS X-T1 SYSTEM CAMERA

**FUJIFILM** claims the 'ultra-fast' electronic viewfinder on its new X-T1 compact system camera is 'almost indistinguishable' from an optical viewfinder.

The 2.36-million-dot OLED EVF is designed to have a lag time of 0.005secs and 0.77x magnification.

Boasting SLR-style handling and a weather-resistant body, the XT-1 also carries a claimed AF speed of 0.08secs and 0.05sec shutter lag.

The 16.3-million-pixel X-mount model houses an APS-C-sized imaging sensor and a redesigned circuit board, enabling a top ISO of 51,200, says the firm.

The imaging sensor is an X-Trans CMOS II type – borrowed from the X-E2 – that aims to help control moiré and false colours. It dispenses with an optical low-pass filter to help boost resolution.

Engineers say the X-T1 uses around 80 seals to help protect against dust and moisture, and that the camera is capable of withstanding temperatures down to -10°C.

Due out later this month, it will cost £1,099.99 body only, and £1,449.99 as a kit with an 18-55mm lens.

Also on board is Fuji's Lens Modulation Optimiser technology, which was first used on the X100S compact camera last year, that is designed to cut optical effects such as lens diffraction.

Features also include five mechanical dials on the top-plate, two command

dials (on the front and back) and six customisable function buttons.

The camera is designed to shoot at a burst rate of up to 8fps in continuous AF and is compatible with SDXC UHS-II memory cards that have a faster data writing speed than conventional cards.

Meanwhile, Wi-Fi compatibility should allow the camera to be controlled wirelessly using a smartphone or computer tablet.

An external flash, the EF-X8, will be bundled with the kit, while an optional vertical battery grip (VG-XT1, priced

£199.99) will contain a shutter button, plus two command dials. This is also built to be weather-resistant.

Also due out separately will be a £129 metal hand grip (MHG-XT) that will work as a quick-release plate when using a tripod, says the firm.

● Fuji has confirmed that its previously announced 18-135mm f/3.5-5.6 R OIS WR lens will go on sale in June, and that its upcoming 16-55mm f/2.8 and 50-140mm f/2.8 lenses – due at the end of this year – will be weather-resistant



The Fujifilm X-T1 is due in shops later this month

## SNAP SHOTS

● Eyebrows were raised on Hastings beach in East Sussex when up to 30 locals stripped off in a bid to attract US artist Spencer Tunick to bring one his nude photo projects to the town. The 'nude flash mob' took place as Hastings vies with Folkestone and Brighton for the chance to host the event as part of an arts festival, reported BBC News.

● Images by celebrated photographer Terry O'Neill have gone on show at the Little Black Gallery in Chelsea, London. The exhibition, called The Best of Terry O'Neill, is backed by Olympus and is open until 1 March. For details visit [www.thelittleblackgallery.com](http://www.thelittleblackgallery.com).

## JESSOPS OWED DOUBLE AMOUNT FEARED

**WHEN** Jessops collapsed under its former owners, the firm owed unsecured creditors, which included customers and suppliers, around £115m – more than twice the amount initially feared.

The value of unsecured creditor claims has risen to £114.8m – 135% higher than originally estimated, according to a report

published by PricewaterhouseCoopers (PwC), a year after Jessops fell into administration.

PwC had estimated the figure to be less than £50m when the chain collapsed in January 2013, closing its 187 stores and shedding 1,500 staff.

The administrator says unsecured

creditors are not likely to receive more than 0.2% of what they were owed.

Jessops bank, HSBC, is expected to receive just £2.67m of almost £30m outstanding.

Jessops has since been taken over by entrepreneur Peter Jones, who has so far reopened 28 shops.



## Do you have a story?

Contact Chris Cheesman  
Tel: 0203 148 4129  
Fax: 0203 148 8130  
[amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)



AP  
THIS  
WEEK  
IN...

1955

Peterborough Photographic Society reflected on whether a £1 increase in its annual subscription may have had a negative impact by leading to a slight fall in numbers, AP reported this week in 1955. However, the group's annual report concluded that the rise may have resulted in 'separating the wheat from the chaff and was probably a good thing'. As the club announced that membership had stabilised, treasurer Mr Knibbs reported that it had a 'satisfactory credit balance of nearly fifty pounds'. Meanwhile, a 'new set of rules' had been brought in, based on the rules of the EAF [East Anglian Federation], and with the intention of securing a suitable balance between 'old hands' and 'new blood' among the club's officers. On a lighter note, summer outings were being planned for Greenwich, the Cotswolds and the Norfolk Broads.

## Club and Society News

News items for this section must be sent to the appropriate Federation, not to "A.P." But announcements like those of change of secretary, forthcoming open exhibitions, and all exhibitions to which visitors are invited, which directly affect those outside the club, should be sent to the Editor for "News and Reviews."

### Central Association

On Friday, January 24, 1950, a meeting of the provisional Committee of The Central Association took place in the House of The Royal Photographic Society at 25, Russell Square, London, with Mr. T. H. B. Smith, F.R.P.S., in the chair. At this meeting Mr. C. H. Oakden (of Bromley) moved that the Central Association be founded in 1896 and seconded by Mr. J. Butler (of The City of London & Composite Society, founded in 1899) proposed "That We, the Delegates representing the affiliated societies not federated to a Federation which is part of The Photographic Alliance, resolve that these societies be merged into The Central Association of Photographic Societies in provided for in the Articles of Association of The Royal Photographic Society of Great Britain, and that The Central Association be a founder Member of The Photographic Alliance."

to express their deep appreciation of your kind remarks on the history of our Society, and on the beautiful manuscripts produced by the Irish Scribes of old.

"We thank you very sincerely for your congratulatory expressions and good wishes for the future which we heartily reciprocate and I have much pleasure in enclosing a copy of our Centenary Booklet. (signed) Denis Crowley, President."

The Eastbourne P.S. 9th Annual Exhibition remains on view in the Town Hall Art Gallery until Sunday, February 20. Admission is free, and the society extends a warm invitation to all readers to visit this interesting display if possible.

With reference to the Alliance Year Book (Section L.C.) J. J. Mr. J. O. Ball (Bexleyheath) regrets that no further engagements can be accepted for the time being.

The following two coincidences, taken from a couple of club magazines received recently, may be of interest to readers.

Bexleyheath P.S. Newsletter, edited by S. C. Booth and J. Pye, refers in a recent issue to the many uses of L.C.L. No. 1 Perspex Polish for cleaning condenser lenses, camera interiors, most parts of the enlarger, and

'Eagle-eye' aid to help long zoom framing

## OLYMPUS FIRES-UP 'DOT-SIGHT' CAMERA

**OLYMPUS** has added a 'rifle'-style 'dot-sight' to its new SP-100EE bridge camera, to help photographers accurately frame moving subjects when using its long zoom.

Olympus claims that the red-dot sight makes the camera's 50x optical zoom 'ideal for spotting moving and distant subjects such as wildlife and planes, or for sports photography'.

Dubbed 'Eagle Eye', Olympus says the pop-up sight is designed

to be stowed away when not in use.

The camera also houses a 920,000-dot EVF.

The f/2.9-6.5 lens features a 24-1200mm (35mm equivalent) zoom, but the effective focal length can be extended further using the 100x digital zoom.

Due out in March priced £349.99, the 16-million-dot SP-100EE carries a 3in, 460,000-dot LCD screen and lens-shift image stabilisation.

Sporting a 'DSLR look', the camera also features a focus limit button and a 'deeply shaped' grip to aid handling.

The SP-100EE is compatible with an optional FlashAir card, allowing images to be transferred wirelessly over Wi-Fi.



## SLRS OUTSELL CSCS FOUR TO ONE

**FOUR** times as many SLRs were sold in the UK last year than compact system cameras (CSCs), which suffered a 32% drop in demand, new figures show.

UK consumers snapped up 426,000 SLRs in 2013, compared to 100,000 CSCs, according to figures released to *Amateur Photographer* by market research firm GfK.

Demand for SLRs declined 11% on the previous year.

CSC sales appear to have peaked in 2012 when 146,000 units were sold over the 12 months.

Total UK cameras sales fell 28.4% in value terms in 2013, with SLRs down 21%, CSCs falling 31% and compacts 33%.

The UK notched up £535.1m in total camera sales, compared with £747.7m a year earlier.

In 2013, 3.1m cameras were sold, compared to 4.5m in 2012 – a drop of 31%.

Changeable-lens camera sales – which include CSCs and SLRs – fell 16% in volume and 22.8% in value.

Units sales of compact cameras plummeted 34%.



MODEL SHOWN FOR ILLUSTRATION PURPOSES ONLY

# CLUBNEWS

Club news from around the country

## WALLINGFORD PHOTOGRAPHIC SOCIETY

Renowned landscape photographer Paul Gallagher will speak at an event to be held on 2 March at Benson Parish Hall, Sunnyside, Benson, Wallingford, Oxfordshire OX10 6LZ. Tickets cost £12. For details visit [www.wallingford-photographic-club.org.uk](http://www.wallingford-photographic-club.org.uk) or email [wallingfordclub.events@gmail.com](mailto:wallingfordclub.events@gmail.com).



## SNAP SHOTS

● A body found in Devon has been identified as that of Harry Martin, 18, a student who went missing after going out to take photos in stormy weather on 2 January. Harry was studying film and television production at Greenwich University in London. His body was found in the sea at Carswell Bay, in the Noss Mayo area of South Devon.

● The chance to take behind-the-scenes shots of steam engines is being offered as part of new 'photography days' organised by the Ravenglass and Eskdale Railway in Cumbria. An 'expert photographer' will lead participants on a seven-mile tour. The first day will take place on 20 May and costs £40. Call 01229 717 171.

● A website designed to help photographers find a darkroom has attracted more than 200 entries. The site – [www.localdarkroom.com](http://www.localdarkroom.com) – is the brainchild of Harman technology (see *News*, AP 1 February).

# OLYMPUS E-M10 TAKES ON DSLRS

**OLYMPUS** has launched a baby brother version of its OM-D compact system camera in the shape of the E-M10.

The new CSC features the design and focusing speed of the OM-D E-M5, but in a smaller body with built-in Wi-Fi (for remote shutter release via a smartphone during long exposures, for example).

Pitched against DSLRs such as Canon's EOS 700D, the micro four thirds newcomer houses the same TruePic VI imaging processor as the top of the range E-M1, and delivers a performance close to a 'mid-DSLR', claims Olympus.

Billed as the most compact of the three-member OM-D family, the metal-bodied E-M10 sacrifices the on-sensor phase detection (featured on the E-M1) and has no hotshoe-based accessory port, for example.

A new image-stabilisation unit has been used to help make the camera body smaller and lighter, said Olympus's SLR products planning manager Toshi Terada in an interview with AP.

Olympus claims that the 1.44-million-dot EVF is the fastest in the OM-D series. A larger, optional eyecup [EP-14] will be available for glasses wearers, while larger buttons have been added following customer feedback on the E-M5.

Also on board is a minimum ISO 100 setting, a claimed 8fps burst rate, plus a pop-up flash.

The camera deploys Small AF Target and Super Spot AF in a move designed to enable zooming and accurate focusing on 'minute sections of the frame'.



Designed as an everyday camera for 'discerning hobby photographers', the newcomer sports a 3in, 1.44-million-dot tiltable LCD screen and three-axis stabilisation.

The E-M10 is due to go on sale this month priced £529.99, body only. It will also be available as a kit with a new 'super-slim' M Zuiko Digital ED 14-42mm f/3.5-5.6 EZ [electronic zoom] lens, priced £699.99.

Terada told AP that the £300 lens – trumpeted as the thinnest pancake zoom on the market – has the same diameter as the previous 14-42mm model, but uses a high-refraction lens to enable it to retain the same specification. It deploys an ED lens to help correct chromatic aberration.

Meanwhile, Olympus is also poised to launch a new 25mm f/1.8 optic and a new 9mm 'bodycap' lens (£90). Built to deliver the 35mm equivalent view of an 18mm lens, the latter contains five elements in four groups and includes two aspherical elements. The 25mm lens is set to cost £369.99 and will bring Olympus's micro-four-thirds lens portfolio to 14.

● Olympus has released a firmware update for its E-M5 to offer an ISO 100 setting and Small AF, already included on the E-M10

## HASSELBLAD TO LAUNCH CMOS MEDIUM FORMAT

**HASSELBLAD** plans to launch its first 50-million-pixel, medium-format camera to feature CMOS technology next month.

The H5D-50c is due to go on sale in March, at a price yet to be announced.

Hasselblad product manager Ove Bengtson said: 'This pioneering 50-megapixel CMOS-sensor camera is based on our H5D-50 model but will offer a faster capture rate, longer shutter-speed capability and much greater ISO performance.'

Ian Rawcliffe, new CEO of the Sweden-based firm, added: 'It will be the first of a number of medium-format capture innovations we have planned for the coming months.'

Rawcliffe has been appointed to replace Dr Larry Hansen, who oversaw the launch of the firm's first Lunar CSC, developed in a tie-up with Sony. Rawcliffe previously served as Hasselblad's chief operating officer.

A UK spokeswoman told AP that Dr Hansen no longer works for Hasselblad, but refused to comment further on the change of leadership.

Dr Hansen was appointed CEO in 2009. His role combined CEO and chairman responsibilities, but there is no word on any new chairman. The change took effect before Christmas, but was not made public by Hasselblad's UK office.

# RICOH DITCHES GXR SYSTEM

**RICOH** Imaging has quietly phased out sales of its GXR modular camera system in the UK.

The GXR was launched in 2009 as an interchangeable-lens compact digital camera system, which, at the time, represented a first in its class for camera design.

Harbours ambitions to 'conquer the DSLR', the GXR incorporated an imaging sensor and processing engine built into the lens unit, rather than in the camera body.

The lens units attach to the GXR body using a slide-in mount system.

In an interview with AP at CES, Ricoh Imaging UK managing director Jonathan Martin said GXR sales have been discontinued in the UK

and, as far as he knows, production has stopped altogether.

Germany has the last of remaining stocks, although the GXR has not officially been discontinued.

Initially, there were two lens/sensor modules available for the GXR, alongside a single magnesium-alloy camera body.

In 2012, Ricoh unveiled a wideangle lens module for the GXR that it hoped would serve as a 'killer unit for expanding GXR sales'.



Get a free 30-day trial on iTunes



GET AP WITHOUT LEAVING THE HOUSE!





An image by Franz Tost, team principal of Scuderia Toro Rosso

Images to be auctioned for charity

## NIKON KITS OUT FORMULA 1 STARS FOR CHARITY PROJECT

### A PHOTOGRAPH

captured by Formula 1 legend Michael Schumacher, who was badly injured in a skiing accident in December, is among images to be auctioned for charity.

Formula 1 racing drivers used Nikon Coolpix cameras to take photos that will be auctioned for Great Ormond Street Hospital Children's Charity on 7 February.

The Coolpix S9500 models, signed by some of the sport's top names, will also be sold to raise funds.

Those taking part include Sebastian Vettel, Fernando Alonso, Nico Rosberg and

former Formula 1 drivers Damon Hill, Jacques Villeneuve and Sir Jackie Stewart.

Nikon UK's group marketing manager Jeremy Gilbert said: 'It's a fantastic project that gives us a glimpse into the lives of F1 drivers from a unique perspective, both on and off the track, while helping to support Great Ormond Street Hospital Children's Charity.'

The image by Michael Schumacher, which is unsigned, was captured last year.

The auction – to be held at the InterContinental London Park Lane – will be hosted by TV presenter Suzi Perry.

## SNAP SHOTS

● Images exploring how the First World War 'changed the society we live in' have gone on show at the Imperial War Museum in Manchester. The free outdoor show features six images by George Parham Lewis – in 5m-high frames – documenting women's contribution to the war effort. The exhibition runs until the end of September and is part of IWM North's First World War Centenary programme. Visit [www.iwm.org.uk](http://www.iwm.org.uk).

● Nikon has made its 85 millionth Nikkor lens. The first lens rolled out of the factory in 1959 with the launch of the Nikon F. More recently, production was boosted by the release of the Nikon 1 compact system camera in October 2011.

## In next week's AP

On sale Tuesday 11 February



### HANDS-ON

## OLYMPUS OM-D E-M10

We take a hands-on first look at the OM-D E-M10 compact system camera with built-in Wi-Fi

## BURNISHED BRONZE

Aaron Yeoman talks to Jon Stapley about his spectacular late surge to third in APOY 2013



### ON TEST



## NIKON D800E VS ALPHA 7R

With both cameras having 36-million-pixel sensors, we compare and contrast the D800E and Alpha 7R

### LANDSCAPES



## ON LAND AND SEA

David Baker talks about his 'painterly' studies of the UK coastline and countryside

### CLASSICS TO USE

## PENTAX \*IST DL

Ian Burley sees if modern software can breathe new life into an eight-year-old Pentax DSLR

## MAN JAILED OVER CAMERA THEFTS

A MAN accused of stealing thousands of pounds worth of camera equipment from stores across south-east England has been sent to prison (see News, AP 8 June 2013).

Michael Purtill, 58, of Kirkham Street, London SE18, was charged with a string of thefts from high-street stores dating back to 19 November 2012. The most recent took place on 29 July 2013.

Purtill was sentenced to 32 months for theft and attempted theft.

He is expected to serve half that time in prison, according to Woolwich Crown Court, where he was sentenced last month.

The court declined to release further details.

AP published an appeal for help last year. Stores that reported missing kit were: Park Cameras, in Burgess Hill, West Sussex; Wex Photographic in Norwich, Norfolk; London Camera Exchange in Guildford, Surrey; Harpers Photographic in Woking, Surrey; and Red Dot Cameras in London.

Purtill had also been accused of the attempted theft of a £449.95 lens from the Peter Jones department store in London's Sloane Square.



**SIGMA**

24-105mm F4 OS  
DG HSM



[www.DigitalDepot.co.uk](http://www.DigitalDepot.co.uk)

01438 367619

13 High Street  
Stevenage Herts  
SG1 3BG

Image taken by Mark D Baynham  
Digital Depot Customer  
Holborn London - Dec 2013

Sigma 24-105mm F4 OS on Canon EOS 7D  
1/500  
F8  
ISO 200  
46mm

  
**digitaldepot**  
SERIOUS.ABOUT.SERVICE

Prices and details correct at time of print - E and OE



# Exclusive 2-year guarantee on all Canon cameras and lenses

Canon 5D MKIII Digital SLR

+24-105mm lens

£2,975.95

Canon EF 70-200mm

F2.8 L IS II USM lens

£1,829.95

Canon EF 17-40mm

F4.0 L USM lens

£579.95

Discover our diverse range of  
Canon lenses, premium compact  
cameras and digital SLRs

Buy online today and collect  
tomorrow in any John Lewis or  
selected Waitrose stores\*

We always check and match  
our competitors' prices\*\*



Never Knowingly Undersold  
on quality | on price | on service

**John Lewis**  
in store | online | mobile

\*Click and collect available for most but not all items from all John Lewis shops and selected Waitrose shops, see online for more details. Click to buy before 7pm and collect after 2pm the next day. \*\*Our commitment to value means that we match the prices of high street competitors (this excludes online-only or mail order businesses). Service conditions must be comparable. See our 'Never Knowingly Undersold' leaflet in our shops or online for details. Prices correct at time of going to press. Exclusive 2-year guarantee included at no extra cost.





BOOK

# APReview

The latest photography books, exhibitions and websites. By Jon Stapley

## In the Shadow of Tyranny

By Edith Tudor-Hart. Hatje Cantz, £35, hardback, 192 pages, ISBN 978-3-775-73567-4

**BEFORE** she married an English doctor named Tudor-Hart, Edith Suschitzky was a photographer and photojournalist in 1930s Vienna, Austria, working in secret as a low-level communist agent even as the grip of fascism tightened in Europe. Wielding a medium-format camera at waist height, Suschitzky focused her attention again and again on the poor and destitute in the streets, shooting First World War veterans struggling to make a living selling toys from a cart or simply begging. We see political movements beginning to take root, with demonstrations and marches from fascists and communists as both groups grew and expanded.

She is clearly a technically skilled photographer and has a particular line in a good portrait. Her shots of children are a highlight: from Vienna to London, Suschitzky captures a sense of playfulness and innocence even against the backdrop of an ever-bleaker political landscape.



## Letizia Battaglia: Breaking the Code of Silence

22 February-4 May. Open Eye Gallery, 19 Mann Island, Liverpool Waterfront, Liverpool L3 1BP. Tel: 0151 236 6768. Website: [www.openeye.org.uk](http://www.openeye.org.uk). Open Tue-Sun 10.30am-5.30pm. Admission free

**LETIZIA** Battaglia's brave and important work draws attention to a dark chapter of Italy's post-war history. From the 1970s to the 1990s, Battaglia documented the culture of violence and fear that marked the reign of the Sicilian Mafia. Battaglia's background as a reporter made her unflinching, inquisitive and dedicated, and her images of violence show how committed she was to exposing the

truth. Her relationship with her country was complex, however, and the still-life images and portraits interspersed throughout show Battaglia's love for her country and how it was complicated and almost compromised by her struggles against the Mafia. It is a reminder of the power of the photographer and the importance of standing up in the face of intimidation.

## EXHIBITION





# CONDENSED READING

A round-up of the latest photography books on the market



## ● OUR BEAUTIFUL, FRAGILE WORLD by Peter Essick, £26.99

If you see the words 'National' and 'Geographic' in close proximity, then you can rest assured that you're in for some good photography. Former *National Geographic* photographer Peter Essick's vital and timely book delivers that in good faith, a soaring visual polemic on the wastefulness and irresponsibility that is endangering our climate. Essick reminds us of the urgent need for change – a lesson we've had hammered into us again and again and again, and yet seem incapable of learning. ● **TRAVEL PHOTOGRAPHY** by Steve Davey, £19.99 Steve Davey's chunky and exhaustive guide manages to pack a huge amount of information into its pages, partly by dint of small pictures and a smaller font, but also by Davey's economical writing style that marries information with readability. It covers photography more broadly as well as the specifics of travel, but those who already know the basics of working a camera will find themselves going over old ground. A comprehensive beginner's guide.



## ● MASTERING THE FUJIFILM X-E1 AND X-PRO1 by Rico Pfisteringer, £22.99

The retro styling of Fujifilm's X-series mirrorless cameras has been a massive hit ever since the debut of the X100 in 2011, with the X-E1 and X-Pro1 among the most popular models. If you're looking to push the capabilities of either, or both, of these cameras, then this should make the process a lot more fun and intuitive than leafing through the operator's manual. Rico Pfisteringer is a lively host and there's some quality imagery too.



© EMMET GOWIN

BOOK

## Emmet Gowin

By Emmet Gowin. Aperture, £45, hardback, 258 pages, ISBN 978-1-597-11261-1

**A GRACEFULLY** executed and classy tribute to American photographer Emmet Gowin, this beautiful collaborative book is a perfect host to the refined evolution of Gowin's photography. Gowin rose to prominence through simple but strangely elegant portraits of his wife Edith and their family. Although none of the portraits feels as though it is attempting to belittle or demean the family in any way whatsoever, there is an inescapable sense of almost otherworldly uncanniness to them, of something being not quite right, a sense that intensifies as Gowin experiments with fisheye lenses.

Later, Gowin ventured into landscapes in Europe and America, with ghostly scenes devoid of people. The final few portraits of his wife Edith at a much more advanced age are simple, effective and speak of a life in love well lived.



© EMMET GOWIN



WEBSITE

## www.featureshoot.com

**A HOST** of contributors from the world of contemporary photography make this site an endlessly absorbing destination for anyone interested in pictures, art and experimentation with form. Sharing a huge variety of projects, Feature Shoot is perfect lunchtime skimming. It is broken up nicely too, with interviews providing more in-depth discussion and analysis.

The owners of the site are unpretentious, being willing to accept any submissions to publish, from fine art to advertising.



Subscribe to  
**Photographer**  
SAVE UP TO 43%\*



Subscribe at [www.amateurphotographersubs.co.uk/14T](http://www.amateurphotographersubs.co.uk/14T)  
or call 0844 848 0848 quoting code 14T

\* when you pay by UK Direct Debit



# SIGMA

Introducing Sigma's new full frame, high performance zoom lens. A new standard for the era of ultra-high-resolution image sensors.

**A Art**  
**24-105mm F4 DG OS HSM**

Petal type lens hood and padded case included.

Available for Sigma, Canon, Nikon and Sony AF cameras.

**SIGMA**  
**3 YEAR UK WARRANTY**  
For registration and conditions log on to  
[www.sigma-imaging-uk.com/warranty](http://www.sigma-imaging-uk.com/warranty)



More on our new product line-up:  
[sigma-global.com](http://sigma-global.com)



# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

Wins a great shockproof, waterproof and dustproof 5-Proof Technology 16GB Samsung SDHC Plus memory card offering up to 48MB/sec transfer speed.  
[www.samsung.com/memorycard](http://www.samsung.com/memorycard)



NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

### BEST-EVER BIRTHDAY PRESENT

I have a few comments to add to the review of the Nikon Df (AP 18 January). I have now been using my Df for about a month and have shot a few thousand images. Regarding build and handling:

1. After a few days of shooting, I no longer have to remove the camera from my eye to change ISO settings, shutter speed or shooting mode.
2. The review states that the camera is large. My first impression was how small and light it was – but then I'm coming from the D4. I find the Df a fantastic alternative to the D4 for street photography, for example, and on other occasions when I don't need the additional speed of the D4.
3. The vertically positioned front control dial is simply perfect. It is correct that the handgrip is smaller than on a 'conventional' DSLR, so it would be very awkward to try to access a 'conventional' front dial on the handgrip. The vertical placement and position make it just instinctive to use as it falls right under your finger when you hold the camera.
4. The Df's image review is by default turned off. Excellent – I don't have to turn it off. I'm usually too busy shooting to review every picture. In the few cases that I actually want to see what I shot, I'm more than happy to press the playback button. If this also helps to prolong battery life, then so much the better.

The Df seems to be a controversial camera. I own a D4 and a D800 and could not really justify the purchase of the Df, even though I really wanted one just for its looks. That I have the Df is only thanks to a generous friend who gave it to me for my 70th birthday. After using it for the past month, I can only say that if I had known what a pleasure it is to use, I would have stood in line to buy it as soon as it was available.

**Danny Portnoy, Switzerland**

**Blimey, Danny. I wish I had a friend as generous as yours! I'm sure your benefactor must be delighted that you love it so much – Nigel Atherton, Group Editor**

### Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to [amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com) and include your full postal address

### Earn £50 Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

### ART AND SCIENCES

I loved Roger Hicks' column in AP 11 January, but I must disagree with his comment that in the real world you are only as good as your last job. From my perception this is probably only true in football management; in the rest of the world, abject failure is usually rewarded by promotion. Politics is surely the prime example.

His example of the abortive PhD in the history of technology is, of course, a classic. Historians despise trade, science and technology, as do most of the 'arts' world. They seem to believe that the world we live in was created by kings and artists, whereas all the evidence shows that our world was created by science and technology. Even 'the arts' are a creation of science and technology: we only know Shakespeare though the printed book, and the painter's pigments were created by chemists. They, and all artists since, were sustained by agriculture enabled by the plough and other machines. It is sad, however, that public perception is controlled through the media where the performers seem to be proud of their total ignorance of science and their complete inability to understand mathematics, which they equate to basic arithmetic. They would find it laughable if I claimed expertise in literature because I could recite the alphabet!

Where would the world be without Mozart or Picasso? Certainly a duller environment, but we would still be fed, sheltered from the weather and many of our ills cured. There was a famous Punch cartoon from the First World War showing a soldier arriving in the trenches being greeted by another:

'What outfit are you with, mate?'

'The Artists Rifles.'

'Blimey, paint me a plate of ham and eggs, then.' **Chris Mitchell, via email**

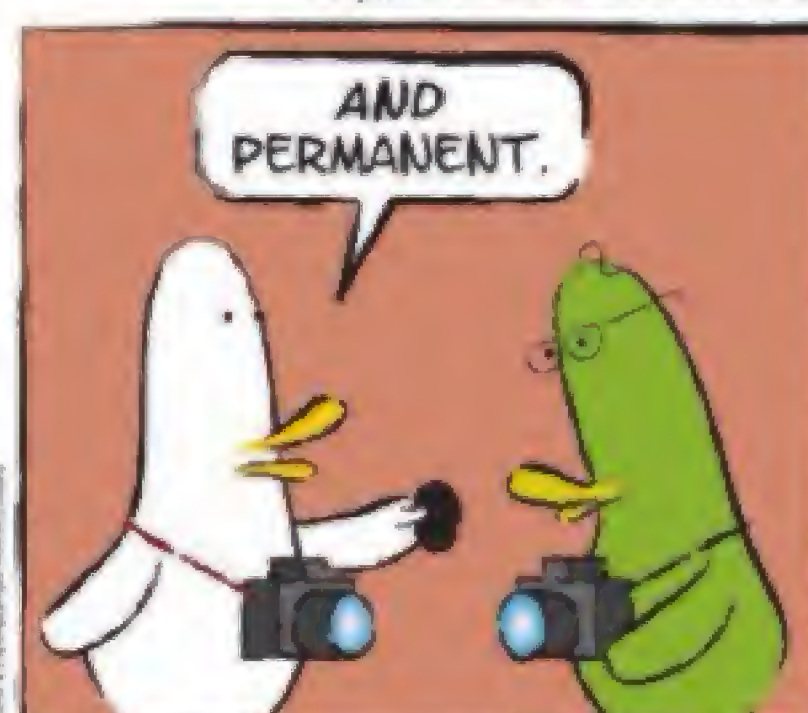
**As a fusion of art and science, photography is able to appeal to people in both camps, neither of which needs to know too much about the other, and that's what makes it unique. As a non-scientist myself I don't find this sad, but I would argue that science has enjoyed a renaissance in recent years thanks to the popularity of the likes of Professor Brian Cox, who are able to present the subject engagingly – Nigel Atherton, Group Editor**

### A DENOUEMENT FOR FILM?

It's heartening that demand for darkroom printing and processing products is the largest it's been for five years (*News*, AP 11 January). Bosses at Kensington and Chelsea College – soon to be home to a new public darkroom – have spoken of film photography 'making a comeback'. For some of us, it never went away.

I fear the day when film – now available in very few outlets – will even be difficult to order online, thus rendering film photography obsolete. It's certainly putting up an impressive battle against digital. But even the most optimistic photographers must accept that the writing is all but on the wall.

What The Duck



<http://www.whattheduck.net/>



Although I own a DSLR, it comes a poor second to my Nikon FM2 in my camera pecking order. My 50mm, 28mm and 200mm prime Nikon lenses, a few rolls of Kodak Tri-X, a flask of coffee and a pack of sandwiches are my essential ingredients for a perfect day's photography. And don't get me started on the merits of a home darkroom.

It will be a sad day indeed when we come to order film and darkroom materials, only to be told, 'Sorry, we no longer stock them. There's just no demand these days.' It gives me goosebumps just thinking about it.

**Steve Smith, Northumberland**

**If it's any consolation, Steve, vinyl records never really went away. They're still available for those who prefer them and know where to go to get them, despite the fact that the media that replaced them, CDs, are now almost obsolete themselves. Film is certainly a niche, and will remain so, but I don't see it disappearing altogether any time soon – Nigel Atherton, Group Editor**

#### SALES FIGURE

Regarding low sales of compact systems cameras, Nikon says that, 'Part of the problem is that consumers do not see a CSC as a separate category, in the way manufacturers do.' The simple truth is that they are generically the same. Body size apart, the only key difference is the presence of an electronic viewfinder – or indeed, no viewfinder at all – instead of an optical one. True, some have a smaller sensor and are slightly lighter than DSLRs, but then this is also the case with APS-C-sized DSLRs when compared to full-frame models.

What manufacturers have done is to show a probable long-term trend in interchangeable-lens camera development. The real problem at present is that most consumers of interchangeable-lens cameras

require a high-quality viewfinder, among other features. Once that arrives for CSCs, they could well have a serious impact on low to mid-range DSLR sales, the questions of size and weight having a much higher significance. **Lindsay Forster, Glasgow**

**High-quality EVFs are already a reality, Lindsay, on cameras from Olympus, Panasonic and Sony, but the cost of producing them means that the best examples are currently confined to models at the higher end of the price spectrum at the moment – Nigel Atherton, Group Editor**

#### SQUARE PEGS, ROUND HOLES



Nigel Atherton asks if we've tried old or different lenses via an adapter (*Poll*, AP 18 January). On digital, no; on film, yes – I've used Pentax screw lenses on later film bodies with an adapter.

A couple of points on the current trend, though. A year or two ago I bought a Pentax KA 70–200mm f/4 from LCE in (I thought) great condition. I stuck it on the LX and shot a test roll around Tower Hill. There was something not right, but I couldn't put my finger on it. I retired across the road to the Hung, Drawn and Quartered (yes, really) for a pint, a pie and a play with the camera and lens – and I thought I'd sussed it out. The lens would not focus as far as infinity. Odd, that. I've often seen lenses that focus beyond infinity, in case they expand in the heat as I understand it, but not the other way round. Anyway, LCE agreed with my diagnosis and fixed it, but neither they nor I could have spotted any damage. And it was all because someone wanted to use a Pentax lens on a camera that didn't want one, and had to mess about inside the lens to make it happen. Please, if you do this, then don't sell the lens on. **PentaxManiac**

#### THE LENGTHS WE GO TO

On a recent Sunday I was awake early and, looking out of the bedroom window, I saw there was a heavy frost in the garden. It was the first in my part of the world. Knowing how quickly conditions can change, I put on my dressing gown, grabbed my Lumix compact and went into the garden. Somehow I caught my foot, tripped and fell

flat onto the frosty and muddy ground. My slipper shot off in one direction and my camera in another. I eventually managed to get to my feet (I am 83 years old) covered in mud and blood! I won't repeat what my wife said when I went indoors. Was it worth it? I will let you, Mr Editor, and my fellow readers answer that when you look at the above picture. **Keith Hughes, Surrey**



**Of course it was worth it, Keith. Your cuts will soon heal and you'll still have the picture – Nigel Atherton, Group Editor**

# BACK CHAT

**As we strive for aesthetic perfection, we are neglecting our emotional engagement with our images, says AP reader Graham Smith**

**DIGITAL** imaging has transformed our hobby, allowing us to shoot more pictures, see instant results, learn from our mistakes and share our work more easily. Post-capture editing lets us improve our images and get closer to the vision that spurred us to pick up a camera in the first place. Doesn't it? Perhaps, but I believe it also has a downside – it changes the way we think about the creative process and the kind of experience we value when looking at images.

Scan through the winning entries for any AP competition and you will see images that jump off the page and are as visually pleasing as you could wish for. The 'Photoshop effect' on amateur photography has been that we strive for aesthetic perfection and expect to see it in a 'good' photograph. And that's a worthy goal, but once your eye has been thrilled, is there not some sense of emptiness, a feeling that visual satisfaction has taken the place of emotional engagement?

It seems to me that when we concentrate on perfecting the aesthetic we risk losing an element of humanity, that sense of communication between artist and viewer that is the essence of great art in any medium. Henri Cartier-Bresson claimed that 'Photography is nothing – it is life that interests me,' and who can fail to smile at his shot of a boy running proudly through the street with his burden of wine bottles or feel the life-affirming joy in his picture of lovers kissing at a Paris café? The impact comes from our empathy with what the photographer saw and clearly delighted in; truly, technical perfection is less important here than the capture of that 'decisive moment' showing what it felt like to stand on that street corner at that moment in time.

Such effects are not confined to street photography. When I first came to landscape, long before the advent of digital, I was struck by some captions to Charlie Waite's images that stated a polarising filter had been used in the half-polarised position. Why not use it in the full position, I wondered, to pump up those blue skies to maximum impact? Tellingly, though, my favourite picture was of pre-dawn light over Rydal Water in Cumbria for which he had used no filters. Its sense of calm was palpable, an effect that relied, I think, on connecting with my memories of similar experiences of the magic of dawn breaking in a special place.

This sense of shared experience allows us to project ourselves into the scene and share the photographer's vision but is all too easily lost by overprocessing. Take a similar shot employing HDR, boost its colours, and it would undoubtedly become more dramatic, simply because it is unnatural – without 'HDR eyes' it is something we'd never normally see. It would no longer be Rydal Water, but a landscape on Planet Photoshop, a spectacular but unfamiliar and empty place where none of us has been or could ever imagine being.







BRINGING  
YOU ESSENTIAL  
EXPERT ADVICE  
EVERY WEEK

# PHOTO INSIGHT

**Landscape photographer Mark Banks was battling tricky conditions on the Isle of Arran when he saw a chance to construct this abstract shot**



## MARK BANKS

Mark Banks is a Licentiate of the Royal Photographic Society, who has worked extensively in both large format and digital. He runs workshops on landscape photography and post-processing skills, and teaches photography at the Joe Cornish Galleries.

**THIS** image was taken on a wet and windy Isle of Arran in the Firth of Clyde. Weather-wise, it was one of those days when, as a landscape photographer, you hope for the best and usually receive the worst!

I was on the coast, in a superb area of the island just south of Lochranza. This picture is called 'Geophorm III' – a play on the word 'geomorphology', which is the scientific study of landforms and the processes that shape them. Due to the weather, I'd decided to get some intimate abstract-style shots, and this is one of a set of three that I took on the day.

I think being able to react to circumstances is important for a landscape photographer. I've been most disappointed with my photography when I've gone out with a specific idea of what I want, because it invariably never materialises. I find that it's best to go to an area, take a look at what's there and just see how things go.

One of the things about abstract shots is that when looking for them I start to get into 'the zone'. Once in that zone, I find I can spot so many things I would probably have missed if my mind were in other places. It's not always easy, and I tend not to go out if I have other things on my mind. If I'm thinking about work, for example, I can't concentrate, and if I can't concentrate I won't even attempt to go out.

On this occasion, I was totally zoned in. This area of coastline has fabulous marbling with lovely striations, and I came across this particular configuration that reminded me of a tree. It was slightly at an angle, but almost at the perfect spot, so I needed to move it slightly. I straightened it up so that it would look almost as if there were a landscape behind it.

If you look about a third of the way up the 'trunk' of the image, there's a straight line that acts as if it were the horizon, and in the top of the image the marbling pattern is almost like a cloud formation. I was aiming to make an abstract photograph in the style of a landscape, emulating its typical elements. As a final touch, I got some sea water and poured a little over the scene, just to give it a glossy look and to bring out the colours.

I captured this shot using a Panasonic Lumix DMC-G1 – a camera that has since met its demise after I lent it to somebody on a workshop and it duly blew over and smashed to pieces! I was doing a lot more large-format photography at the time and the G1 was an excellent second camera. I liked its small size and weight, which meant I could fit it in my bag alongside my large-format camera. I have since upgraded to a Nikon D800E, and that is now my default camera of choice.

I was using a 45mm lens with my tripod straddling the scene and the camera pointing straight down, around 75cm (around 2½ft) off the ground. It looks like it's a macro shot, but there's actually some distance there. It pretty much replicates to scale what size the actual scene was.

I always try to use prime lenses where at all possible. I tend to take up to four lenses in the kit bag, and three of those will be primes. The reason for this is partly the superior image quality, but I also think it makes me position myself better. I think it's possible to get a bit lazy with zoom lenses. Also, I learned my photographic skills on large-format cameras where, of course, you don't have any choice in the matter. It just came naturally to me that I would continue to use prime lenses after making the switch to digital imaging, and I find that method and approach to be perfect because it makes me think, consider and, above all, slow down.

It can be frustrating if I'm in a specific situation and don't have the right lens, but in the main I'm grateful for the way it makes me concentrate and – apologies for the cliché – more likely to get it right in-camera. It's not that I necessarily think this is the best approach, but rather that I find the quality of my images are better for it. If I come back from a shoot with just one image and I'm happy with it, that's all I need. I would rather have one good image than 100 mediocre ones.

You can find out more about this image and the others I took on the day by visiting my blog at [www.markbanksphotography.com/index.php/news/15-arran-geophorms](http://www.markbanksphotography.com/index.php/news/15-arran-geophorms). **AP**

You can find out more on his website, at [www.markbanksphotography.com](http://www.markbanksphotography.com)

**Mark Banks**  
was talking to  
**Jon Stapley**



# Grays of Westminster®

Exclusively... **Nikon**



Nikon Df

## Nikon: ENTER THE NEW GOLDEN AGE

### BUY A NEW **Nikon D4** CAMERA

And get an enhanced part-exchange of up to £600 on your Nikon or Canon DSLR plus receive a 16QXD Card and USB card reader FREE! (While Stocks Last).



Grays of Westminster, are, for a limited period, able to offer an enhanced part-exchange rate of up to £600 on your Nikon or Canon DSLR plus receive a 16GB QXD card and USB card reader FREE, when buying a new Nikon D4 (While Stocks Last).

Please contact us for further details on telephone number 020-7828 4925

## 0% OR LOW INTEREST FINANCE

No deposit Required  
☎ 020-7828 4925  
For full details



### NIKON DIGITAL CAMERAS

Nikon D4 SLR body.....	£4,199.00
Nikon D4 + AF-S 14-24mm f/2.8G IF-ED Kit.....	£5,475.00
Nikon D4 + AF-S 24-70mm f/2.8G IF-ED Kit.....	£5,399.00
Nikon D4 + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£6,699.00
Nikon D800 DSLR body.....	£2,049.00
Nikon D800 + MB-D12 Grip Kit.....	£2,330.00
Nikon D800 + AF-S 14-24mm f/2.8G ED Nikkor.....	£3,355.00
Nikon D800 + AF-S 24-70mm f/2.8G ED Nikkor.....	£3,280.00
Nikon D800 + AF-S 14-24mm f/2.8G & AF-S 24-70mm f/2.8G ED Nikkor Kit.....	£4,585.00
Nikon D800E DSLR body.....	£2,349.00
Nikon D800E + MB-D12 Grip Kit.....	£2,630.00
Nikon D800E + AF-S 14-24mm f/2.8G ED Nikkor.....	£3,649.00
Nikon D800E + AF-S 24-70mm f/2.8G ED Nikkor.....	£3,575.00
Nikon D800E + AF-S 14-24mm f/2.8G & AF-S 24-70mm f/2.8G ED Nikkor Kit.....	£4,875.00
Nikon MB-D12 Grip for D800E/D800.....	£285.00
Nikon Df + AF-S 50mm f/1.8G Special Edition.....	£2,495.00
Nikon D610 DSLR body.....	£1,449.00
Nikon D610 + MB-D14 Grip Kit.....	£1,635.00
Nikon D610 + AF-S 24-85mm f/3.5-4.5G ED VR Nikkor.....	£1,865.00
MB-D14 Grip for D610.....	£195.00
Nikon D7100 SLR body.....	£839.00
Nikon D7100 + MB-D15 Grip Kit.....	£1,059.00
Nikon D7100 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£949.00
Nikon D7100 + 18-140mm f/3.5-5.6G VR DX ED Kit.....	£1,095.00
Nikon D7000 SLR body.....	£579.00
Nikon D7000 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£719.00
Nikon D7000 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit.....	£1,159.00
Nikon D7000 + MB-D11 Kit.....	£789.00
Nikon D5300 SLR body.....	£645.00
Nikon D5300 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£715.00
Nikon D5300 + AF-S 18-140mm f/3.5-5.6G VR DX Kit.....	£999.00
Nikon D5200 DSLR body.....	£499.00
Nikon D5200 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£575.00
Nikon D5100 DSLR body.....	£345.00
Nikon D5100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£415.00
Nikon D3300 DSLR body.....	£499.00
Nikon D3300 + AF-S 18-55mm f/3.5-5.6G VR II DX Kit.....	£599.00
Nikon D3200 DSLR body.....	£339.00
Nikon D3200 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£379.00
Nikon D3100 DSLR body.....	£259.00
Nikon D3100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£299.00

### NIKON 1 SYSTEM

Nikon 1 V2 10-30mm Kit.....	£659.00
Nikon 1 V2 10-30mm & 30-110mm Twin Kit.....	£799.00
Nikon 1 S1 11-27.5mm Kit.....	£475.00
Nikon 1 S1 11-27.5mm + 30-110mm Kit.....	£595.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6.....	£749.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6 + 10mm f/2.8.....	£949.00
Nikkor VR 6.7-13mm f/3.5-5.6.....	£425.00
Nikkor VR 11-27.5mm f/3.5-5.6.....	£169.00
Nikkor VR 10-30mm f/3.5-5.6.....	£145.00
Nikkor VR 30-110mm f/3.8-5.6.....	£179.00
Nikkor 10mm f/2.8.....	£179.00
1 Nikkor AW 10mm f/2.8.....	£299.00
Nikkor 18.5mm f/1.8.....	£179.00
Nikkor VR 10-100mm f/4.5-5.6 PD-Zoom.....	£545.00
Nikon SB-N7 Speedlight.....	£139.00
Nikon GP-N100 GPS Unit.....	£99.00
Mount adapter FT1.....	£199.00

### NIKON COOLPIX

Nikon Coolpix A.....	£849.00
Nikon Coolpix P7800.....	£499.00

### AF-S & AF DX NIKKOR LENSES

10.5mm f/2.8G AF DX ED Fisheye.....	£545.00
AF-S 35mm f/1.8G DX.....	£150.00
AF-S 10-24mm f/3.5-4.5G IF-ED DX.....	£639.00
AF-S 12-24mm f/4G IF-ED DX.....	£829.00
AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£439.00
AF-S 17-55mm f/2.8G DX IF-ED.....	£1,049.00
AF-S 18-55mm f/3.5-5.6G VR II DX.....	£229.00
AF-S 18-55mm f/3.5-5.6G VR ED DX.....	£145.00
AF-S 18-105mm f/3.5-5.6G VR DX IF-ED.....	£225.00
AF-S 18-140mm f/3.5-5.6G VR DX ED.....	£475.00
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED.....	£585.00
AF-S 18-300mm f/3.5-5.6G ED VR DX.....	£675.00
AF-S 55-200mm f/4.5-6.3G VR DX IF-ED.....	£245.00
AF-S 55-300mm f/4.5-5.6G DX VR.....	£279.00

### AF FX NIKKOR LENSES

14mm f/2.8D AF ED.....	£1,219.00
16mm f/2.8D AF Fisheye.....	£619.00
20mm f/2.8D AF.....	£465.00
24mm f/2.8D AF.....	£369.00

28mm f/2.8D AF.....	£245.00
35mm f/2D AF.....	£255.00
50mm f/1.8D AF.....	£109.00
50mm f/1.4D AF.....	£235.00
85mm f/1.8D AF.....	£299.00
85mm f/1.4D AF IF.....	£949.00
105mm f/2D AF-DC.....	£799.00
135mm f/2D AF-DC.....	£1,025.00
180mm f/2.8D AF IF-ED.....	£695.00

### AF-S FX SILENT WAVE NIKKOR LENSES

AF-S 24mm f/1.4G ED.....	£1,469.00
AF-S 28mm f/1.8G.....	£499.00
AF-S 35mm f/1.4G.....	£1,299.00
AF-S 50mm f/1.4G IF.....	£275.00
AF-S 50mm f/1.8G IF.....	£155.00
AF-S 85mm f/1.8G.....	£379.00
AF-S 85mm f/1.4G.....	£1,179.00
AF-S 14-24mm f/2.8G IF-ED.....	£1,310.00
AF-S 16-35mm f/4G ED VR.....	£829.00
AF-S 17-35mm f/2.8D IF-ED.....	£1,495.00
AF-S 18-35mm f/3.5-4.5G.....	£569.00
AF-S 24-70mm f/2.8G IF-ED.....	£1,235.00
AF-S 24-85mm f/3.5-4.5G ED VR.....	£419.00
AF-S 24-120mm f/4G ED VR.....	£799.00
AF-S 28-300mm f/3.5-5.6G ED VR.....	£649.00
AF-S 70-200mm f/2.8G VR II IF-ED.....	£1,599.00
AF-S 70-200mm f/4G VR IF-ED.....	£949.00
AF-S 70-300mm f/4.5-5.6G VR IF-ED.....	£385.00
AF-S 80-400mm f/4.5-5.6G VR ED.....	£1,899.00
AF-S 200-400mm f/4G VR II IF-ED.....	£4,879.00
AF-S 200mm f/2G VR II IF-ED.....	£4,099.00
AF-S 300mm f/4D IF-ED.....	£1,029.00
AF-S 300mm f/2.8G VR II IF-ED.....	£4,039.00
AF-S 400mm f/2.8G VR IF-ED.....	£6,595.00
AF-S 500mm f/4G VR IF-ED.....	£5,845.00
AF-S 600mm f/4G VR IF-ED.....	£7,050.00
AF-S 800mm f/5.6E VR FL ED (inc. TC800-1.25E ED teleconverter).....	£13,995.00
TC-14E II 1.4x teleconverter.....	£315.00
TC-17E II 1.7x teleconverter.....	£315.00
TC-20E III 2x teleconverter.....	£389.00

### AF FX ZOOM-NIKKOR LENSES

24-85mm f/2.8-4D AF IF.....	£545.00
-----------------------------	---------

### AF & AF-S MICRO-NIKKOR LENSES

AF-S 40mm f/2.8G DX Micro.....	£189.00
60mm f/2.8D Micro.....	£365.00
AF-S 60mm f/2.8G ED Micro.....	£399.00
AF-S 85mm f/3.5G VR DX IF-ED Micro.....	£375.00
AF-S 105mm f/2.8G AF-S VR Micro IF-ED.....	£609.00
200mm f/4D AF Micro IF-ED.....	£1,245.00

### NIKON SPEEDLIGHTS

SB-910 Speedlight.....	£335.00
SB-700 Speedlight.....	£229.00
SB-400 Speedlight.....	£119.00
SB-R1C1 Close-Up Commander Kit.....	£559.00
SB-R1 Close-Up Remote Kit.....	£399.00
SU-800 Wireless Speedlight Commander.....	£269.00
SB-R200 Wireless Remote Speedlight.....	£159.00

### MANUAL FOCUS NIKKOR AIS LENSES

20mm f/2.8 Nikkor.....	£901.00
24mm f/2.8 Nikkor.....	£608.00
28mm f/2.8 Nikkor.....	£615.00
35mm f/1.4 Nikkor.....	£1,227.00
45mm f/2.8P Nikkor, chrome.....	£325.00
50mm f/1.4 Nikkor.....	£597.00
50mm f/1.2 Nikkor.....	£743.00
180mm f/2.8 ED Nikkor.....	£799.00

### ZOOM-NIKKOR MANUAL AIS LENSES

28-85mm f/3.5-4.5 Zoom-Nikkor.....	£599.00
------------------------------------	---------

### SPECIAL PURPOSE: PERSPECTIVE CONTROL AND MICRO-NIKKOR LENSES

24mm f/3.5D PC-E ED Nikkor.....	£1,455.00
28mm f/3.5 PC Nikkor.....	£1,195.00
45mm f/2.8D ED PC-E Nikkor.....	£1,395.00
55mm f/2.8 Micro-Nikkor.....	£541.00
85mm f/2.8D ED PC-E Nikkor.....	£1,325.00
105mm f/2.8 Micro-Nikkor.....	£1,047.00
200mm f/4 Micro-Nikkor.....	£895.00

PC: Perspective Control. PC-E: Tilt/Shift-Perspective Control

Prices include 20% VAT. Prices Subject to Change. E.&O.E.

TO ORDER TELEPHONE 020-7828 4925





PROBABLY THE WIDEST RANGE  
OF NEW & SECOND-HAND  
**Nikon** IN THE WORLD

☎ 020-7828 4925

EST. 1985 – THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE

Photographs by  
Tony Hurst



## SPECIALISING IN THE EXCEPTIONAL

NIKON F 'APOLLO' CAMERA, BLACK + F-250 MOTOR DRIVE & BATTERY PACK

The name "Apollo" derives from Nikon's association with NASA during the Apollo space programme when Nikon supplied both test equipment and equipment to be used on flights. Nikon F cosmetics changed late in production and was updated with black plastic tipped F2 type advance lever and self-timer. This fine example is fitted with the F-250 Motor Drive as an alternative camera back. The film capacity is 250 exposures (33 feet of film). (Also includes the standard film back, shoulder battery pack & instructions). EXC++



TO ORDER TELEPHONE  
020-7828 4925





# SRS Microsystems

[www.srsmicrosystems.co.uk](http://www.srsmicrosystems.co.uk)

**Mail Order Hot Line 01923 226602**

**WANT TO UPGRADE?**

We buy digital  
SLR lenses &  
cameras!  
Call us for a  
price today



90-92 The Parade, High Street

Watford, WD17 1AW

Monday to Saturday 9am to 5:30pm



## PENTAX K-3

Weather resistant body with 92 protection seals  
24 MP stabilised AA filter-less CMOS sensor  
Full HD recording with 60/30 fps frame rate  
Continuous shooting 8.3 fps up to 60 JPEG and 23 RAW  
SAFOX 11 AF module with 27 AF points (25 cross)  
86000 pixels RGB exposure meter  
Sensitivity up to 51200 ISO  
Dual SD card slot

**FROM £1029**  
**FREE 35mm F2.4 LENS**

## PENTAX K-50

Weather-resistant, dustproof, cold-resistant body  
PRIME M imaging engine with 16 megapixels  
Super-high-sensitivity shooting at ISO 51200  
11 point SAFOX IX i+ AF module  
77-segment multi-pattern metering  
In-body SR to minimize camera shake  
DR mechanism to keep the image sensor clean  
High-speed shooting at six images per second  
Recording of Full HD and interval movies

**FROM £469**  
**UPTO £50 INSTANT CASHBACK**



**See something you'd like to try?**

SRS Microsystems are proud to  
offer Pentax products for  
short or long term hire.







**LEARN  
FROM THE  
EXPERTS**

## Leading lines

Trevor made the most of the leading lines in the railings and along the walkway to pull the viewer into this view of the Gateshead Millennium Bridge and the Sage at dusk, while using the movements of his large-format Walker Titan SF 4x5 to prevent converging verticals. If you're using a DSLR and don't have a tilt-and-shift lens to keep the verticals straight, you can correct them in-camera (some models have a perspective control option) or in post-production.

© TREVOR SAMSON

In association with  
**PENTAX**  
A RICOH COMPANY

# Cityscapes

The Amateur Photographer Masterclass with **Tom Mackie**

With its world-famous bridges, Newcastle's historic waterfront is the ideal setting for our mid-winter landscape Masterclass as **Tom Mackie** shows five readers how to get great architectural results on the river. **Gill Mullins** reports

**WHEN** you think 'landscape', your mind probably conjures up images of green fields, verdant woods, rolling hills, deep lakes and tumbling streams. However, there is another type – the cityscape. While they're often not as obviously attractive as the countryside, cities offer an abundance of opportunities, and there's surprisingly little difference between the equipment and styles with which you record them. For our *Masterclass* in Newcastle on a bleak midwinter's day, it was the usual British order of damp, chilly and grey weather – although, to be fair, Newcastle is officially one of the UK's driest cities and it didn't actually rain.

To brighten things up, we decide to

concentrate on architectural reflections, and where better to go for those than the historic waterfront. Newcastle's riverside is certainly a bit special. After decades of neglect, the quayside – properly referred to as Gateshead on the south bank of the Tyne and Newcastle only on the north – has been extensively redeveloped and is now a thriving arts and cultural centre, boasting a wide range of architectural styles, including the Tyne Bridge and the unique 'blinking-eye' Gateshead Millennium Bridge.

### GETTING THINGS STRAIGHT

As well as benefiting from one-to-one tuition from our expert Tom Mackie, our five

*Masterclass* participants each have the added bonus of using some rather nice Pentax gear, including the K-5 II and K-5 IIS and a range of lenses, along with their own kit. While reader Trevor Samson is packing a large-format camera with perspective control and therefore won't have any issues with converging verticals – either the bane or the boon of architectural photography, depending on your viewpoint – Tom advises the rest of our group that they can easily correct any distortions their DSLRs incur in post-production. In Photoshop, for example, show the grid from the menu bar, then select Edit>Transform>Perspective and drag out the anchor points in the top corners of the image to straighten the verticals, while in Lightroom it's Develop>Lens Correction>Basics>Upright. It is simple to do and far cheaper than investing in a tilt-and-shift lens.

'Any lenses you use for landscapes will work well for architecture,' says Tom, 'so use a wideangle for





## About the readers

### Roger Macdonald



'My photography is usually of the grandchildren and landscapes, particularly seascapes,' says Roger, 'but a recent trip to Greece inspired me to try some architectural shots.'

### Paul Mason



Paul says he normally shoots his kids and landscapes, and dabbles in wildlife, but hasn't done architecture before today. 'I've learned a few great tips and I even bagged a couple

of images I'm really pleased with,' he explains.

### Trevor Samson



'I enjoy a mix of photographic subjects – anything that stays still, as I shoot with a Walker Titan 4x5,' says Trevor. 'I shoot in black & white and print my own pictures, and what

I'm interested in today is looking at things with a fresh eye.'

### Peter Strassheim



A member of two camera clubs, Peter shoots a wide range of subjects. 'I already do some architectural photography and I want to be more imaginative,' he says. 'Today has

inspired me to get cracking with both day and night shots over the winter!'

### Mark Strevens



Mark shoots everything from his children to wildlife, motorsports and aviation. 'In my previous job, I used to travel a lot and wanted to be able to take good shots of the places I was

visiting,' he says, 'so I'm always looking for ways to improve.'



sweeping shots that enable you to incorporate compositional leading lines and patterns to draw in the viewer's eye – diagonals are particularly compelling. A telephoto will allow you to focus on the small details people often overlook – it's all about developing the skill of looking at a scene and cropping in your mind's eye.' Whatever your lens choice, when you are composing the shot, always be sure to check the edges of the frame carefully to ensure that nothing distracting is creeping in.

### CREATE AN ATMOSPHERE

The sky on the day is not the best for expansive vistas – while we get the odd patch of blue, for most of the day it's dull and grey – but Tom is stoic. 'I've often waited weeks and even months for the best light for a planned shoot, but today we have to work with the weather conditions we have, because we only have today,' he says. 'When it's overcast, it's a good idea to shoot in black & white, as that will reveal textures and add atmosphere, whereas colour may end up looking as dull as the light.'

By setting the display on your camera's screen to black & white, you have an idea of what your final image will look like. If you are shooting in raw, you'll still need to change it to black & white on the computer using the black & white presets in your editing program, as your camera will have recorded all the colour data in the file. Alternatively, use the retouch or shooting

## Your AP expert...

### Tom Mackie



A former contributor to AP's *Photo Insight* series, Tom Mackie is one of the world's leading photographers. He has spent many years as an architectural,

industrial and landscape photographer, and has a penchant for panoramic photography. Tom has published several books and written numerous articles for photography magazines. He also lectures on photography and regularly holds workshops in the UK and abroad.

[www.tommackie.com](http://www.tommackie.com)

mode to create a monochrome version of the image in-camera.

As a final point before we set off down to the quayside, Tom suggests taking time to walk around each potential viewpoint with the camera handheld to size up potential compositions, only mounting it on the tripod when you have a clear idea of what you're shooting. 'In this way, you can move around and check different angles and viewpoints far more easily – it is much quicker and less onerous than having to manhandle the camera on the tripod,' he says.



© PAUL MASON

## The lady vanishes

If you're working in a busy thoroughfare like a bridge with a lot of foot traffic, it is difficult to get a people-free shot, as Paul found when shooting the iconic Millennium Bridge (above). While you could remove the unwanted bodies in post-production, that would be tricky and time-consuming. Instead, get it right in-camera by going for a long exposure, here made possible by using a 10-stop neutral density filter to reduce the amount of light hitting the sensor (enabling an exposure of just over 2mins, compared to the original 1/15sec). So long as the pedestrians are continually moving, they won't register in the final image (right).



© PAUL MASON

© MARK STREVS





## More to explore

For more enticing riverside architecture, try **Salford Quays** on the Manchester Ship Canal. This area has benefited from one of the biggest urban-renewal schemes in the UK and is now home to the striking Lowry Centre, the Imperial War Museum North and MediaCityUK ([thequays.org.uk](http://thequays.org.uk)). **Bristol's historic harbour** also boasts an array of interesting architecture and some vintage sailing ships, too ([harboursidealive.co.uk](http://harboursidealive.co.uk)), while across the Channel **Cardiff Bay** features the Millennium Centre and the Richard Rogers'-designed Senedd, as well as being famous as the backdrop to many an episode of *Doctor Who* and *Torchwood* ([cardiffharbour.com](http://cardiffharbour.com)). **Liverpool waterfront**, given World Heritage Site status in 2004, lends itself to superb panoramas from Birkenhead, a short ferry-hop across the Mersey ([liverpoolwaterfront.org](http://liverpoolwaterfront.org)).

## A different take

One view of the famous Tyne, Swing and High Level Bridges, with three different orientations and three different treatments – which goes to show that it's worth breaking away from the norm of horizontal presentation and thinking portrait, panorama or even square. It's also intriguing to see how a scene can be changed so dramatically by switching from colour to black & white.



© PETER STRASSMEIER



© TREVOR SANSON

**‘It's worth breaking away from the horizontal norm and thinking portrait, panorama or even square. It's also intriguing to see how a scene can be changed by switching from colour to black & white’**





Newcastle Gateshead

Location	Newcastle's Quayside, stretching east from the world-famous Tyne Bridge along the northern bank of the Tyne, and Gateshead Quays on the southern bank, were once bustling commercial docks. Newcastle's neoclassical city centre is also well worth a visit – Grey Street was voted England's finest in 2005 by Radio 4 listeners!
The Gateshead Millennium Bridge	This 50m tall pedestrian-only bridge boasts a unique pivoting design to enable ships to pass underneath. Check the planned daily tilt times at <a href="http://gateshead.gov.uk">gateshead.gov.uk</a> .
The Tyne Bridge	Opened in 1928, the iconic Tyne Bridge towers over the Quayside. Directly behind it are the Swing Bridge and Stephenson's innovative High Level Bridge.
The Baltic	The largest centre for contemporary art outside of London is housed in an imposing 1950s grain warehouse.
The Sage	The spectacularly undulating glass roof of this performing-arts centre is perfect for capturing late afternoon and evening reflections.
Bessie Surtees House	Just off the quayside to the west of the Tyne Bridge, this unusual building comprises two 16th and 17th century merchants' houses.
How to get there	Take the train to Newcastle Central Station, then it's a brisk 15-minute walk to the quayside area. If you're driving, check out the available car parking at <a href="http://gateshead.gov.uk">gateshead.gov.uk</a> or <a href="http://newcastle.gov.uk">newcastle.gov.uk</a> .

Top tip

When you're using an ND filter to create a long exposure, put a cloth over the top of the camera to prevent light leaking in through the viewfinder, which would otherwise cause flare. Cameras with a viewfinder shutter should be closed during the exposure.

Keep your focus

From sunset, the colours spotlighting the Gateshead Millennium Bridge change constantly, so Peter could afford to wait a couple of minutes for a pleasing contrasting hue in the reflections to capture a punchier effect. Always fight the temptation to include all the elements you see – crop right in to focus on a few key colours and shapes for a far stronger composition. With this type of image, keep sharpness at its optimum with an aperture of around f/8. If you did go for f/16 or f/22, all you'd be doing is softening the image without any discernible benefit, because there's nothing in the foreground to keep sharp with that greater depth of field.



Create an atmosphere

There's more to creative filtering than polarisers, NDs and grads. Here Mark has used an infrared filter to conjure a dramatic image of the Baltic with glowing highlights, and really the only thing that gives the filtration away is the characteristic paleness of the trees' foliage.

‘Don't include all the elements you see – crop right in to focus on key colours and shapes’

Equipment checklist

- Lenses:** While a tilt-and-shift lens is useful for correcting converging verticals with architectural imaging, it's not necessary because you can deal with these in post-production. Instead, pack a wideangle to make the most of compositional lines, and a telephoto for tightly cropped details.
- Tripod and cable release:** Essential, particularly at dusk and for long-exposure night shots, this combo also encourages you to take the time to hone your composition.
- Filters:** A polariser will remove distracting reflections from mirrored-glass surfaces, and deepen a blue sky – should you find one! Use a neutral density filter to enable longer exposures to soften clouds and smooth out ripples on the water. A grad is useful for reducing contrast between sky and land to balance out the exposure and avoid blown-out highlights or filled-in low-light areas.





## Dynamic range

To capture the full tonal range of the subject – something your eyes do very efficiently, but which can be more of a struggle for a digital sensor – try creating a dramatic HDR (high dynamic range) image, as Mark has done here with this wideangle view from the Gateshead Millennium Bridge (right). HDR involves taking three exposures at a range of values – one at the meter's suggested value, one at, say, +2EV and another at -2EV – then combining all three images in post-production. Your camera might even have an HDR mode that will do this for you. It's essential to use a tripod to ensure each shot is identically composed so you don't get any blurred lines when they are blended.



© MARK STRENNIS



© ROGER MACDONALD

## Nice and slow

Use a neutral density filter like a Big Stopper to enable a long enough exposure to create a dynamic 'burst' effect with the moving clouds, drawing the eye into the scene. It also usefully smooths out ripples on the water's surface, improving the reflection.

## Top tip

Keep a spare card in a memory-card wallet on your camera strap, so you have always got it handy.

## Would you like to take part?

**EVERY** month we invite three to five AP readers to join one of our experts on a free day's assignment. Our *Masterclass* workshops cover a variety of genres, including street photography, landscapes, documentary, portraiture, wildlife, studio-based lighting and still life.

Our next confirmed *Masterclass* will be run by former AP editor Damien Demolder, who will be focusing on street photography. To take part, visit [www.amateurphotographer.co.uk/masterclass](http://www.amateurphotographer.co.uk/masterclass). Please state which *Masterclass* you would like to attend and include your name, address, email address, daytime telephone number, some words about your work and three or four images.



© ROGER MACDONALD

## It's in the detail

When you're photographing architecture, train your eye to look at things in a very cropped manner so you get used to focusing right in on patterns and details – it's a great way of getting something a bit different and eliminating distracting elements into the bargain. Here the crop of Roger's original shot of historic Bessie Surtees House (left) removes the ugly red bins to create a pleasing, almost monochrome, image with the viewer's attention focused on the undulating lines of the ancient Jacobean windows.



# PRO-FLASH

## ONE EIGHTY

The Power for all seasons

# Strobies



- 900 Flashes at Full Power
- Recycles in 0.5 – 2.5 sec with a 7-Stop Range adjustable in 1/3 f stops
- Full High Speed Sync Capability when used with the STR203 Transmitter set
- 5600k White Balance = FLASH +/- 200k (Flash Duration = 1/800 – 1/10000)
- Switchable Focus Assist Lamp and Stroboscopic feature.
- 180 W/s with a Guide Number: 60 m (180') @ 1m with standard reflector & 28mm coverage

### STR200 | Strobies Pro Flash Kit

(Trigger not included)

1 x Strobies PRO-Flash ONE EIGHTY FLASH HEAD

1 x Strobies PRO-Flash ONE EIGHTY BATTERY PACK



Full Range of Accessories to shape the light as needed

Available from the following dealers Today



## INTERfit

Telephone : 0121 520 4800  
sales@interfitphotographic.com

[www.interfitphotographic.com](http://www.interfitphotographic.com)





# Moments in time

**LOOKING** through James Whitlow Delano's extensive portfolio, it is difficult to pinpoint exactly when he shot his images. His grainy black & white photographs lend his work a timeless feel and very much echo the work of photography greats such as Robert Frank, Henri Cartier-Bresson and André Kertész. Indeed, it is these photographers who placed James on the path to becoming a highly successful documentary photographer.

'I was studying physics at university and was, to put it frankly, bored,' James admits. 'I found photo books and prints by a number of photographers in the university library, and these immediately lit a fire in me and literally changed the course of my life.'

Thus began an alternative education, one not rooted in lecture halls but instead assisting in the studios of Annie Leibovitz, Joel Meyerowitz in New York, and later

**James Whitlow Delano's** black & white reportage photography aims to highlight the plight of others in a timeless manner, as he explains to **Jade Lord**

Michel Comte and Greg Gorman, among others, in Los Angeles.

Fast-forward around 30 years and that training has served James well. He has won numerous awards and has worked for such distinguished clients as *Newsweek*, *Vanity Fair*, *The New York Times Magazine* and even the UN. It's a career, he says, that he owes to the early experiences in those well-known photographers' studios.

'From these jobs, I learned how to photograph under pressure, be prepared ahead of time and know how to deliver the goods no matter what – no excuses,' says

James, who was born in America and now lives in Japan. 'Perhaps most importantly, I came to know the level of work I would have to produce if I wanted to do this for a living.'

That's not to say he mimicked those photography greats. James has built his own style and taken his own road. His reputation is built on his long-term documentary projects, with self-set briefs that have taken him across the world several times and into a wide variety of situations. For example, he has documented sex workers around the world, turned his eye to the devastation caused

**Above: An elderly woman shuffles through a city in Japan wiped off the face of the earth by the 25m (82ft) high tsunami of 2011, which arrived 30mins after the largest earthquake in the country's recorded history**





Left: An ocean-going ship sits where it came to rest in debris after the 2011 tsunami in Japan

Below: Portrait of a young boy that was found several kilometres inland from the sea after the 2011 tsunami in Japan. The fate of the boy in the photograph is unknown



by the 2011 tsunami in Japan and returned countless times to China to document the country's meteoric rise. This is just a snapshot of the extensive work he has done and is still doing.

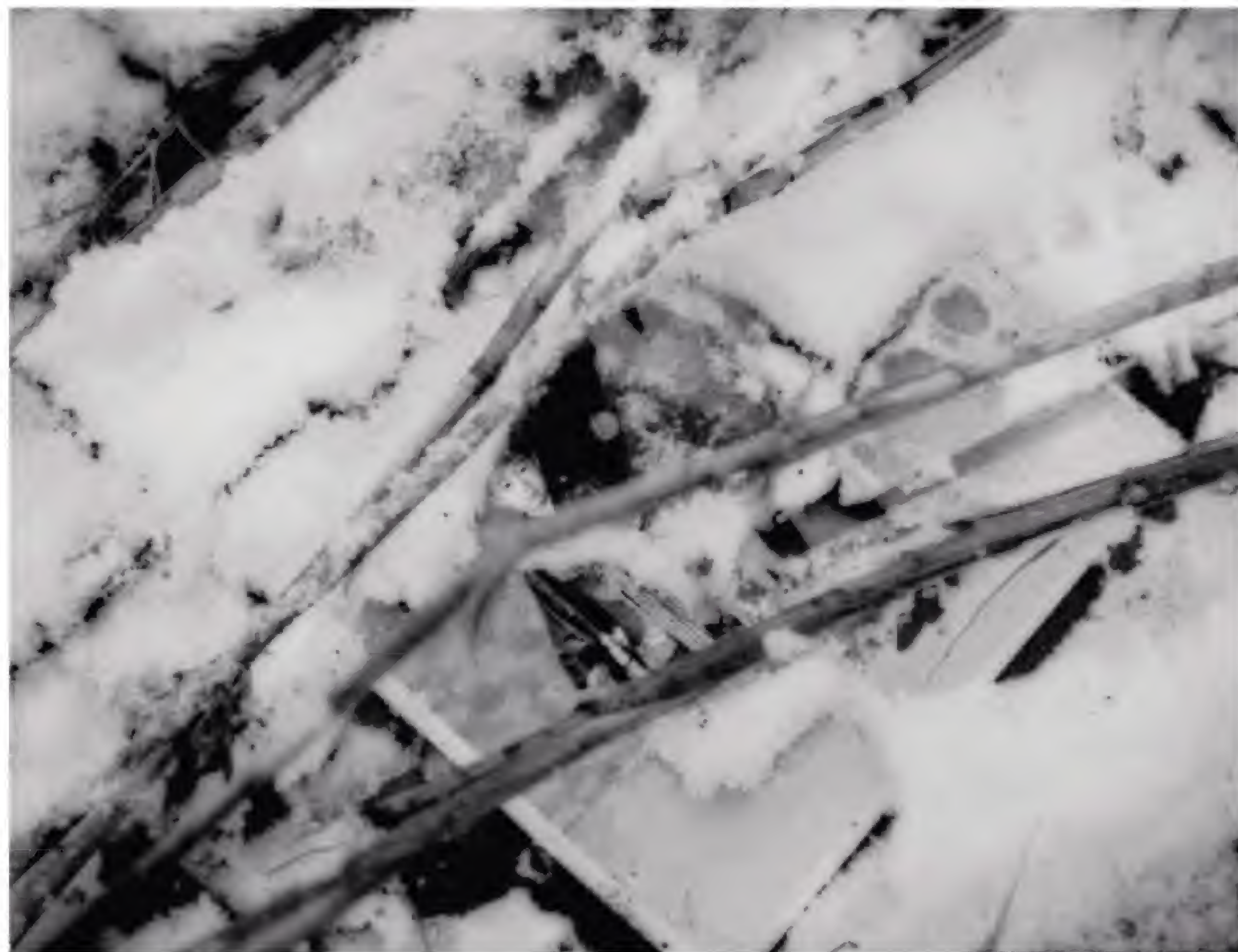
### OUTSIDE TIME

Shot on film using a Leica M6 with a 35mm lens, these long-term projects create a unique running commentary. This differs from much work in this area of photography, as it presents not a fleeting moment in time but a continuing evolution of an issue.

This lack of specificity around time is important to James. A desire to show that an issue is not tied to a particular point of history underpins his strategy when photographing, and the use of black & white film references the traditional documentary use of this medium at the turn of the 20th century.

'I use black & white for several reasons,' he says. 'Black & white breaks the content down to its elements and, in my opinion, focuses on the subject. But more importantly, the light and shadow feel timeless, which is important, as I like breaking down the conceit we often have, particularly in America, that our generation is completely different from all others that preceded it and can learn nothing from the past. In a way, black & white photographs expose the folly of that thinking by showing that we are no different from our flesh-and-blood predecessors, except for the addition of gadgets.'

Using black & white is also about being true to himself. James says that having shot in black & white for so long, it is how he 'sees' a picture. 'The preference is a part of my character,' he says. 'For me, black & white



feels right. I visualise my work in this way.'

This insistence on the photograph 'feeling right' extends to how it is composed. James does not spend time eyeing several different compositions, but instead shoots much more instinctively, often candidly without his subjects aware that they are being photographed. This distinct style is also what

lends his images that look of timelessness.

'Much of the energy I am after is visceral,' he explains. 'If you think too much, the photos will be too orderly and lacking in spontaneity.' James always uses natural light for the same reason. 'It is real and lends photographs authenticity,' he explains.

That authenticity is lent a hand by the use



of the Leica, which James describes as being low key and quiet. 'I want to get close to the subject, move fast but remain invisible. If I am trying to uncover wrongdoing, I don't want people to know what I am up to. Other times, I want to work with people and gain their trust, to tell their story more effectively. Most of all, I want to capture an "out of the corner of the eye" immediacy,' says James, explaining that having this type of camera ensures that he can do just that.

### HUMAN ISSUES

The driving force behind why James seeks out these subjects to photograph is his desire to bring recognition to human rights, environmental and cultural issues.

'I am most moved by the relationship of humans to the land and motivated by a sense of justice,' he explains. 'Greed, abuse of power and destruction of the environment anger me, and I believe that if decent people witness abuse, they will want to help stop it. The most constructive way I can imagine harnessing outrage is to use my eyes and communication skills to contribute to trying to put things right. Visually, I am trying to bring these places to the viewer so they can truly feel connected with the people or environment being documented.'

Indeed, James's images are not taken from the perspective of a distant observer. This is close documentary work that does not shirk away from the controversial or the intimate. Thus, James has to undertake a large amount of preparation work before he begins. He needs to know how to find the subjects, how they may react to him and whether the whole thing will be plausible.

'Before beginning a project or choosing a subject, I always ask colleagues or NGOs [non-governmental organisations] on the ground about access, because access in south-east Asia is going to be different than



**Above: China.** Boy playing amid demolition rubble flowing into an alleyway where the last remaining residents of 'Old' Fengdu still live. Now this city sits beneath the waters behind the Three Gorges Dam

in Africa or the Americas, and the reaction of local people varies from country to country, continent to continent,' he says. 'I know that this is a bit of a generalisation, but in Asia it is relatively easy to photograph people, but in Sub-Saharan Africa, for example, you can find someone in your face, furious that you lifted your lens, pointing it at no one in particular on a busy street. It helps to be aware of local sensitivities. If you respect local sensitivities, you will make more friends, better photographs and reduce the chances

of volatile confrontations. I also try to find out about and measure the risks. No story, no matter how virtuous, is worth dying for.'

James takes his time deciding on his subjects, as each project can often be months if not years in the making, so it needs to be right. 'I will return [to a project] as many times as is necessary until it feels like a body of work,' he reveals.

Sometimes, these phased returns are simply down to the practicality of finance and commissions. 'I have



## MEMORABLE MOMENTS

**'WHAT** I love most are the unexpected discoveries,' says James. 'For example, seeing sand deserts in China that are reminiscent of the Middle East, encountering sandy-haired, blue-eyed people in Central Asia and Afghanistan – many with East Asian features – or meeting a Mongolian girl in Ulan Bator with carrot-red hair and freckles. Then there are the 150cm tall Batek Negrito people in the Malaysian rainforest (left) who look African, and yet my European ancestors left Africa much more recently than theirs did. It is hard to define my most memorable project, but it is the people I remember best.'



several long-term projects that I still return to over time because, as a mostly self-funded freelance, I must publish work from each individual phase of the projects in order to fund the next phase,' he explains. 'I must also rotate between projects, as a freelancer, because magazines will not continuously publish the same story or issue from the same photographer.'

However, it's not all about the finances, as sometimes James will return for other reasons. 'Mostly, I either believe they have not received enough attention [Selling Spring: Sex Workers Series], have not seen the issue covered in a way that captures the true nature of the crisis [his rainforest work along the equator] or it is a subject like the rise of China or the 2011 tsunami I believe the world needs to know about,' he adds.

The scale of James's work makes it seem surprising that he would shoot everything on film, with digital being the obvious choice to streamline his editing workflow rather than spend hours in a darkroom. In fact, that's not the case. James actually spends much of his time at his computer.

'My choice to use film is not a reaction against new technology,' he says. 'I embrace new technology. I use a hybrid process by printing the images in the darkroom first and then scanning them as JPEGs or TIFFs. I finish up the processing and editing using Photoshop. I joke with my friends, who are almost inevitably using 100% digital technology, that I spend more time on Photoshop than they do.'

James explains that bringing technology into the process was a simple decision

**Right: Ofunato, Iwate Prefecture, Japan. Cherry blossoms open on a tree that seems to rise out of the rubble following the 2011 tsunami**

**Below: Djumu, Suriname. Iwan, a Saamaka Maroon man, stands in front of a massive rainforest tree. The Maroon people along the upper Suriname river are effective stewards of the land they claimed centuries ago after fleeing their Dutch slave masters**

**Below right: China. A massive arch is erected to span the gateway to Wuxia Gorge, part of the Three Gorges of the Yangtze river**



**'The resources of indigenous peoples are being stolen and they are largely powerless to do anything about it'**

based on the quality of the end result. 'I get better results this way than I ever could in the darkroom,' he says. 'Even when I have a gallery show of work, the exhibition and limited-edition prints are made on an archival-quality Epson printer. Again, the results are simply superior.'

As you'd expect, James has plenty of work yet to reach the gallery stage of the process, some of it from projects just beginning and some from those he is revisiting.

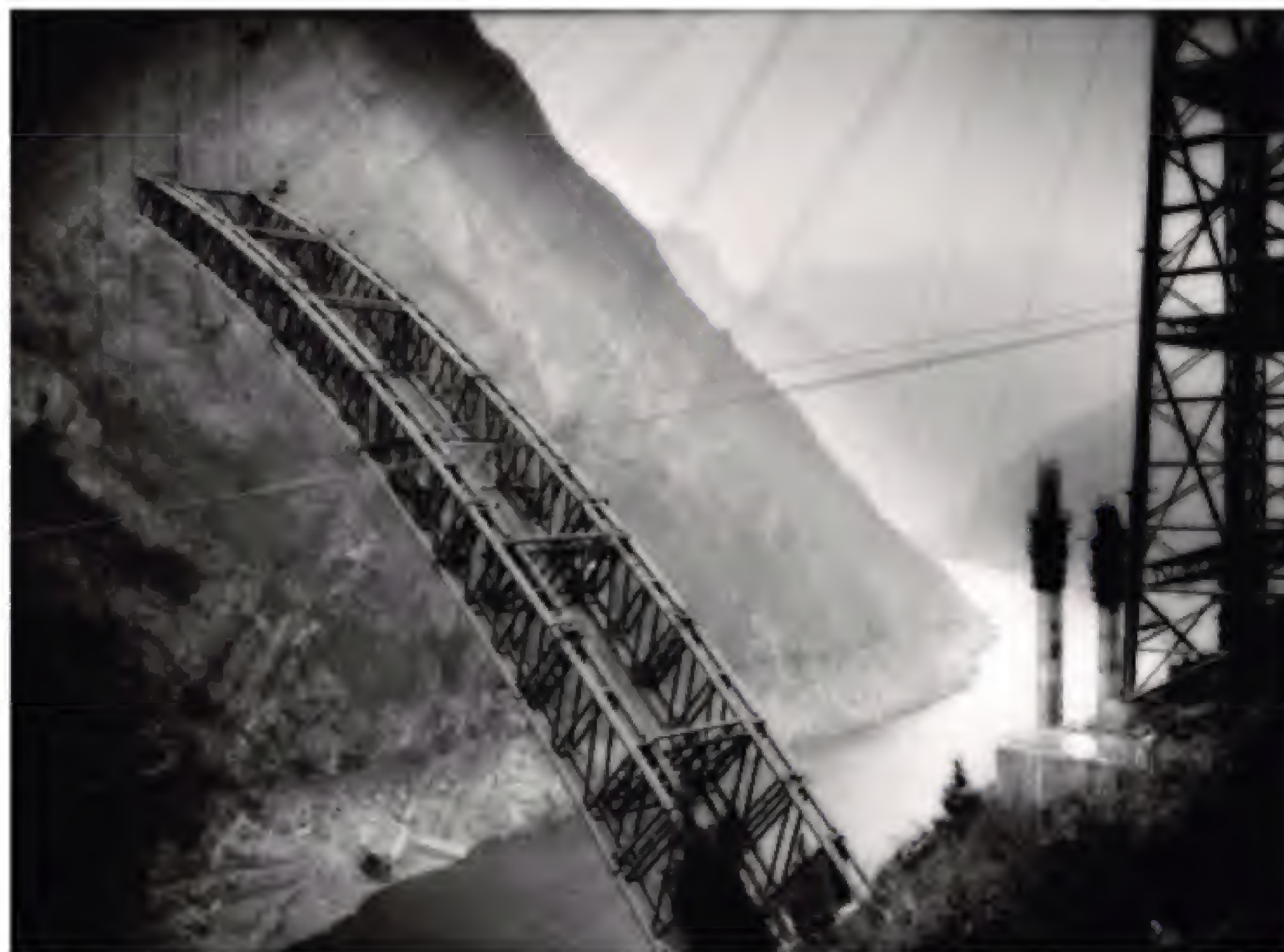
'I have several pots on the stove boiling

at once,' he says. 'I am working on a project involving a slow-moving crisis in the equatorial rainforest, as the resources of indigenous peoples are being stolen from their ancestral homelands and they are largely powerless to do anything about it. Another project I am working on is going back through my old negatives from China, starting in 1994, while at the same time updating my work in that country by returning there.'

Neither of these projects is an easy choice, with dangers lurking in both. But that's the way it has always been, says James, so he is just hoping his luck holds out.

'There are times, despite your best-laid plans, when things go off the rails,' he says. 'I have been shot at, nearly kidnapped, arrested and involved in road accidents, but luckily I am no worse for wear. The longer you do this line of work, however, the more you begin to wonder if or when your luck will run out.' **AP**

To see more of James's work, visit his website at [www.jameswhitlowdelano.com](http://www.jameswhitlowdelano.com)





# The Photography Show

1-4 MARCH 2014  
THE NEC, BIRMINGHAM

Don't miss out  
book your ticket  
today at  
[photographyshow.com](http://photographyshow.com)



*NIKON D800*



*CANON EOS 5D MKIII*



*FUJIFILM X-PRO1*



*OLYMPUS OM-D E-M1*

## MORE TO SEE, LESS TO PAY SO COME ALONG AND PLAY

The must-visit show for all photographers! Your one chance in the year to see a huge range of photographic equipment from all the major brands, see demonstrations, talk to the experts and then buy at eye-popping, show only prices from one of the reputable dealer stands shown below.

**cameraWORLD**

Stand No. G80

WEB • [www.cameraworld.co.uk](http://www.cameraworld.co.uk)  
EMAIL • [sales@cameraworld.com](mailto:sales@cameraworld.com)  
TEL • 0207 636 5005



**london  
camera  
exchange**

Stand No. L70

WEB • [www.lcegroup.co.uk](http://www.lcegroup.co.uk)  
EMAIL • [lceevents@lcegroup.com](mailto:lceevents@lcegroup.com)  
TEL • 01962 622040

**CALUMET**  
PHOTOGRAPHIC

Stand No. C10

WEB • [www.calumetphoto.co.uk](http://www.calumetphoto.co.uk)  
EMAIL • [direct@calumetphoto.co.uk](mailto:direct@calumetphoto.co.uk)  
TEL • 08706 030303

WELCOME • SEE • TRY • ASK • MEET • PLAY • EAT • TALK • SHOOT • BUY • SAVE • SMILE • HOME



AP publishes more reader photographs than any other photography magazine

# ReaderSpotlight

## EDITOR'S CHOICE

SEE MORE ONLINE AT  
AMATEURPHOTOGRAPHER.  
CO.UK/SPOTLIGHT

This beautiful backlit portrait of a friend's daughter works really well for a number of reasons. There's the eye contact and lovely sweet smile, while the soft lighting bouncing back onto the girl's face balances nicely with the bleached-out background. It's a cracking shot that I'm sure Ian's friend is very chuffed with – *Phil Hall, technique/features editor*



1

### Girl

1 Ian's friend's daughter was backlit by a nearby window

Canon EOS 5D Mark II, 85mm, 1/60sec at f/2.2, ISO 640

### Ashley

2 The ultra-wide aperture provides a blurred background and a distinct glow to this portrait

Canon EOS 5D Mark II, 35mm, 1/500sec at f/1.4, ISO 100

### Clown

3 Ian has caught his subject at a perfect natural moment

Canon EOS 5D Mark II, 85mm, 1/200sec at f/3.2, ISO 100

IF YOUR PICTURES ARE FEATURED YOU'LL RECEIVE...

£50

PLUS...



The winner of the **Editor's Choice** picture of the week will receive a HelloCanvas 16x24in canvas print (including shipping) worth £36.95

## Ian Pettigrew

### Canada

Ian is lucky enough to have most of his childhood recorded on film, thanks to his Kodachrome-enthusiast father. As he has spent 20 years working as an art director, photography has been an integral part of Ian's life, and he considers it to be a natural extension of his creativity. 'People have always fascinated me, especially their faces,' he says. 'That's why I love portraits.' Ian is currently working on a portrait project to raise money for charity in his home town of Hamilton in Ontario, and is hoping to have 250-300 portraits ready for a book and exhibition. To see more of his images, visit his website at [www.ianpettigrew.com](http://www.ianpettigrew.com).

2



\*PRIZE APPLIES TO UK AND EU RESIDENTS ONLY  
The Editor's Choice will be printed onto a high-quality canvas with UV-resistant inks and mounted onto a sturdy wooden frame 1.2in thick. For HelloCanvas 'each happiness of yesterday is a memory for tomorrow', and we think your best beloved pictures deserve the best service. Our dedicated team is renowned for its attention to detail.

**HelloCanvas.co.uk**

[www.hellocanvas.co.uk](http://www.hellocanvas.co.uk)

### How to submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight)





3



4



5

**RJ**  
4 The biggest challenge with this shot was the 'very uncooperative subject,' says Ian  
Panasonic Lumix DMC-GF1, 25mm, 1/400sec at f/0.95, ISO 400

**Tom**  
5 Ian used a little post-processing to give this portrait its distinctive look to show his subject in a 'good, honest way'  
Canon EOS 5D Mark II, 85mm, 1/30secs at f/3.2, ISO 100



1



2



## Sunrise at Walberswick

**1** The rustic wooden dock leads the eye perfectly into this gorgeous sunrise image

Nikon D90, 10-24mm, 1/25sec at f/11, ISO 200

## Beach-front mist

**2** Parrish says this image marks the first time he tried to shoot morning mist

Nikon D90, 10-20mm, 1/300sec at f/11, ISO 200, 2-stop hard ND grad

## Incoming

**3** This crisp, clean image allows the viewer to appreciate the detail in the bird's feathers

Nikon D90, 300mm, 1/500sec at f/8, ISO 200



## Parrish Colman Suffolk

When Parrish returned from holiday three years ago, he looked at his blurry, unsatisfying photos and concluded that the fault lay with the equipment, not the user, and promptly bought a DSLR. He then set out on his photographic journey and hasn't looked back. Wildlife is Parrish's passion, but since moving to the coast he has taken more seascapes and landscapes. 'The solitude of being out on the coast for a 3am sunrise cannot be matched by anything,' he says.



3



4

### Juvenile mandarin

**4** The mandarin drake is in pin-sharp focus, showing the details of its feathers

Nikon D90, 300mm, 1/320sec at f/4, ISO 800

### Boats in bloom

**5** The juxtaposition of these two disparate subjects works really well

Nikon D90, 10-24mm, 1/10sec at f/16, ISO 200, 2-stop hard ND grad

### The bell heather of Dunwich at sunset

**6** This is a classically great sunrise shot, with the tree in the foreground providing a visual anchor

Nikon D90, 10-24mm, 1/13sec at f/11, ISO 200



5



6





1



2



3

## Martin Snelling Hampshire

Martin bought his first camera, a Sony DSC-P8, 12 years ago, although it wasn't until he won a Canon DSLR in a newspaper competition that he truly caught the photography bug. His current weapons of choice are the Fujifilm FinePix X100 and X-Pro1, as well as his Sony Xperia Z mobile phone. 'I suffer quite badly from GAS – Gear Acquisition Syndrome,' says Martin. 'I am very much a hoarder – much to the annoyance of my missus.' To see more from Martin, visit [www.martinsnelling.com](http://www.martinsnelling.com) or [www.lifeinslowmotion.com](http://www.lifeinslowmotion.com).

### Field lines

1 Lines are key to this fantastic shot, as well as the dramatic sky that dominates the composition

Fujifilm FinePix X100, 23mm, 1/680sec at f/10, ISO 400

### St Nicholas at Boarhunt

2 Martin's low-key style is perfectly suited to this subject

Fujifilm FinePix X100, 23mm, 1/1800sec at f/4, ISO 800, tripod

### Keep out

3 A shallow depth of field was necessary to make the barbed-wire fence pop out of this image

Fujifilm X-Pro1, 35mm, 1/4000sec at f/2, ISO 200

**WANT TO LEARN MORE  
AND IMPROVE YOUR  
PHOTOGRAPHIC SKILLS?**

Then enrol on one of our **School of Photographic Imaging's Home Study Courses**. We've courses to suit all levels of experience covering all aspects of photography and bite-sized courses from just £75. Just visit [www.spi-photography-courses.com](http://www.spi-photography-courses.com), call **0203 148 4326** or turn to page 38 of this issue.

**SPI**  
SCHOOL OF  
PHOTOGRAPHIC  
IMAGING



# amateur Photographer

BE SURE  
TO RATE &  
REVIEW US  
★★★★★

GET IT ON THE MOVE

Download the digital edition today!

[www.amateurphotographer.co.uk/digital-edition](http://www.amateurphotographer.co.uk/digital-edition)



Download on the  
App Store

kindle fire

nook

zinio



# Improve your photography



*'I started with the SPI Foundation in Photography in 2009 and learned so*

*much from this course. I always look forward to getting feedback from my tutors and I am currently completing the Foundation in Digital Imaging Techniques course.'* Ross Mackenzie



- Study in your own time
- Receive detailed feedback from a professional tutor
- Students are assigned a personal tutor
- Split the monthly payment costs
- Half-price magazine subscriptions
- Subject-specific, bite-sized courses from only £75
- Dedicated student area and online forum



## FOUNDATION IN DIGITAL PHOTOGRAPHY

**COURSE FEES ONLY**  
**£299**

### COURSE LEVEL BEGINNER

- Viewpoint and composition
- How to use your camera's program modes
- All about lenses
- Sharpening your image
- Formatting, sizing and printing
- ISO, flash, exposure and white balance setting
- Basic image editing



For detailed course contents or to enrol call **0203 148 4326**  
or visit **WWW.SPI-PHOTOGRAPHY-COURSES.COM**

Please quote  
ref: SPI007



# AP Appraisal



Expert advice, help and tips from Chris Gatum



Original



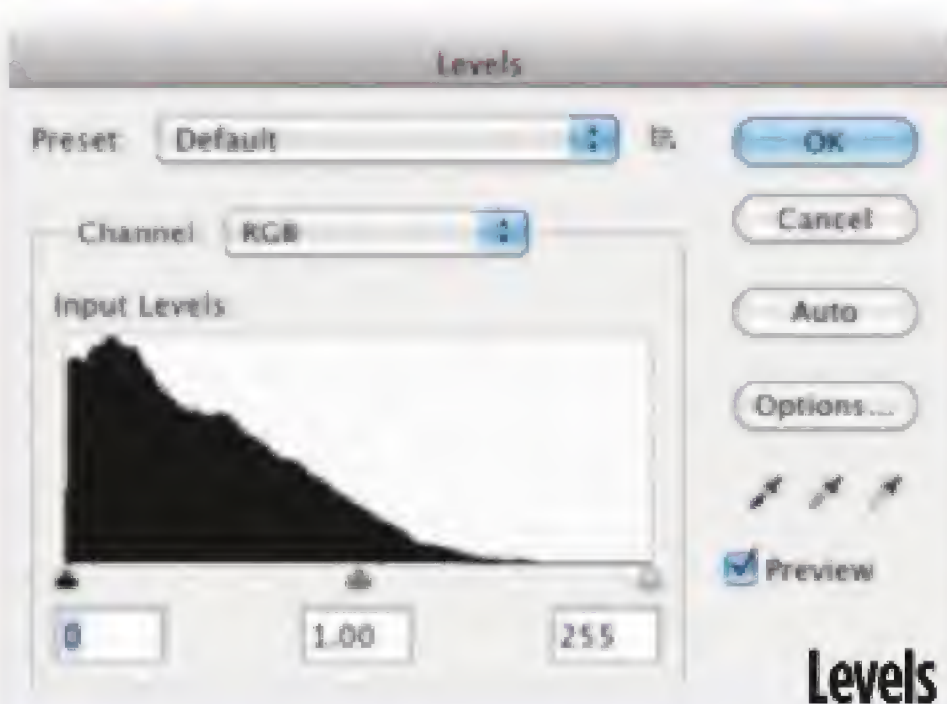
Not sharp



Patches of colour



Leading lines



Levels



Edited

## Salisbury Cathedral, Wiltshire Dave Benstead

Olympus E-30, 17mm, 1/6sec at f/3.2, ISO 400

**PHOTOGRAPHING** the interior of a cathedral or similar building can be challenging, as you'll probably be faced with a dimly lit interior and bright, backlit, stained-glass windows. Often, the dynamic range of such a scene will be too high for the camera's sensor to record in a single image, causing the loss of highlight and/or shadow detail.

One way around this is to shoot an HDR sequence, but a less involved option is to take your shot when the exterior light levels more closely match those of the interior – at dusk – which is what Dave has done

here. The flip side to natural contrast control, however, is low light levels, and assuming a tripod wasn't an option here, Dave has done well to minimise any camera shake. However, the image isn't sharp from front to back, so I would have been inclined to increase the ISO further and use a smaller aperture setting, and perhaps a slightly faster shutter speed too. Even if this meant underexposing the shot, it's easier to lighten an image and reduce noise in post-production than it is to bring back sharpness, and noise is also more 'forgivable'.

Aside from levelling the light, shooting at dusk can offer the added benefit of a rich blue sky or fiery sunset, depending on the conditions and direction in which you're shooting. In this instance, it's the former, and the blue of the sky through the stained-glass window contrasts strongly with the warmth of the stone interior. Coupled with the red altar cloth beneath the window, it's this colour contrast that helps draw our eye to the centre of the symmetrical composition, as can be seen if we reduce the image to simple patches of colour.

Our eye is also directed by a soft vignette and the many strong leading lines. These lines have been emphasised by the choice of a wide 17mm focal length (34mm equivalent),

although choosing a wideangle lens or focal length always brings with it the risk of barrel distortion. Dave has almost certainly corrected this image to prevent the various vertical and horizontal lines from bowing outward.

If I have one suggestion, it would be to bring in the highlights slightly. The original exposure is perfectly acceptable, even though the histogram is shifted to the left and some shadow areas have been clipped (the histogram is simply indicative of a dark subject). However, I would be inclined to move the white point in slightly, just to lift the brighter areas. In doing so, the contrast is boosted, as is the apparent colour saturation, which I feel brings the shot to life.



## WIN

The person who takes the picture of the week\* in *Appraisal* will win a Manfrotto Unica VII Messenger Bag worth £84.95. This bag combines style and functionality, ensuring that it is the perfect companion for carrying your camera gear, laptop and personal items. Gain quick access to your DSLR with lens attached, laptop and personal effects in the upper compartment by using the top opening. An additional compartment in the base of the bag also provides storage for selected Manfrotto Compact Photo Tripods.

[www.manfrotto.co.uk](http://www.manfrotto.co.uk)

## Submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned



**REGULAR** readers of *Appraisal* will hopefully appreciate that there is no such thing as 'right and wrong' in photography. There are certain treatments that we may collectively appreciate or object to, and certain subjects that will appeal to a broader audience than others, but there is always going to be a certain element of subjectivity. I say that because I've railed against 'colour popping' before, and I'm going to do it again, as I have yet to see it improve an image.

In the case of Neil's photograph, he tells us that a wet, miserable day in Iceland found him at the thermal pools of the Blue Lagoon. 'While having a coffee break, I noticed this lifeguard on duty amid the steam and mist,' he says. 'I decided to desaturate the background so that the jacket stood out against the surrounding lagoon.'

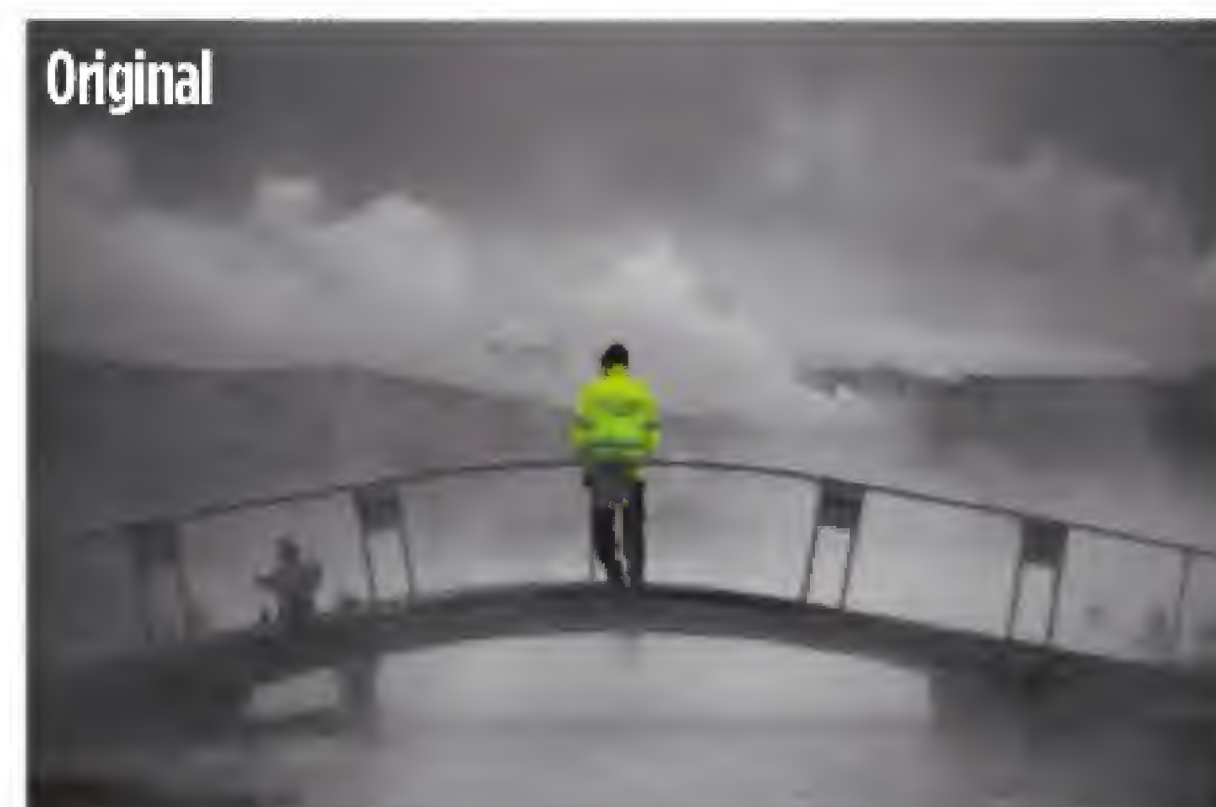
It's fair to say that Neil has achieved his goal. However, I do question what – if anything – this adds to the image. For me, the contrast between the patch of fluorescent colour and the rest of the image is just too strong. The other elements in the frame simply don't get a look in, as our eye is torn back to the glowing jacket at the centre.

Without this distraction the image changes immediately, with the mist hanging over the water, the distant clouds from the chimneys and the hazy figures conspiring to create a mysterious and slightly unsettling atmosphere. With a universal monochrome treatment, Levels/Curves adjustments and a slight vignette, the photograph starts to become far more dramatic.

**'The other elements don't get a look in, as our eye is torn back to the glowing jacket'**

### Lifeguard – Blue Lagoon, Iceland Neil MacGregor

Nikon D3S, 24-85mm, 1/800sec at f/5.6, ISO 250



Original



Black & white conversion



Edited



Original

### Contemplation Munira Kaderbhai

Nikon Coolpix S3100, 26mm,  
1/1500sec at f/3.2, ISO 80

**ALTHOUGH** people have been creating self-portraits for years, they have now come of age thanks to digital photography and social media: it costs nothing to take them; the subject is always there; and personal

social media pages provide the perfect platform to share yourself (and your image) with the world. Alongside self-portraits (or 'selfies') are the equally ubiquitous shots of feet ('footsies', if you like). Combined with instant social media updates, the latter can allow the viewer to see what you are seeing in what is very close to 'real time'. But just because you *can* do this, doesn't necessarily mean that you should.

Take Munira's 'footsie', for example. The feet provide us with a broad context. They say: 'This is what I'm seeing' – and from here the footprints in the sand suggest an outward journey along the beach. Unfortunately, in a photographic sense, it is a journey into the banal. Apart from the feet there is no other point of focus or area of interest to attract our attention, so our eye is consequently drawn back to the lower-left corner. The feet are the only sharply focused elements in the frame and their clearly delineated shape contrasts with the homogenous areas of sand, sea and sky.



No point of interest

**'It is what it is – a spontaneous "Here I am!" visual statement'**

With the sloping horizon, I'm assuming this is straight out of the camera, and precisely the type of shot that would be uploaded to Facebook or similar within minutes of it being taken. It is what it is – a spontaneous, flippant, 'Here I am!' visual statement that will be forgotten long before the seaside trip is over.





# WINTER SALE

# SUBSCRIBE & SAVE UP TO 43%

## MORE REASONS TO SUBSCRIBE...

- SAVE ON THE COVER PRICE
- NEVER MISS AN ISSUE
- ENJOY CONVENIENT HOME DELIVERY EVERY WEEK



**0844 848 0848**

Lines open 7 days a week, 9am - 9pm (UK time). Quote **14T**  
Overseas: +44 (0)330 3330 233



**amateurphotographersubs.co.uk/14T**



Complete the coupon below

## I WOULD LIKE TO SUBSCRIBE TO AMATEUR PHOTOGRAPHER AND SAVE UP TO 43%

- ☐ By Direct Debit paying just £20.74 every 3 months, saving 43%, on the full price of £36.39
- ☐ 2 year subscription - Pay only £163.99 - saving 43% on the full price of £291.10
- ☐ 1 Year subscription - Pay only £86.99 - saving 40% on the full price of £145.55

### YOUR DETAILS

Mr/Mrs/Ms/Miss: \_\_\_\_\_ Forename: \_\_\_\_\_

Surname: \_\_\_\_\_

If you'd like to receive emails from IPC & Amateur Photographer containing news, special offers, product and service information and take part in our magazine research via email, please include your email below.

Email: \_\_\_\_\_

Address: \_\_\_\_\_

Postcode: \_\_\_\_\_

Home Tel No. (incl area code): \_\_\_\_\_

Would you like to receive messages to your mobile from IPC & Amateur Photographer with news, special offers, product and service information and take part in our research? If yes, please include your mobile phone no. here

Mobile: \_\_\_\_\_

Year of Birth:

### CHOOSE FROM 3 EASY WAYS TO PAY

1. I enclose a cheque made payable to IPC Media Ltd. for £ \_\_\_\_\_
2. Please debit my: ☐ Amex ☐ Visa ☐ Mastercard ☐ Maestro (UK only)
- Card No.:
- Start Date (Maestro only)    Issue No.: (Maestro only)
- Expiry Date:
- Signature (I am over 18): \_\_\_\_\_ Date: \_\_\_\_\_

Offer open to new subscribers only. To access your iPad edition go to the app store & search for amateur photographer magazine app. Direct Debit offer is available to UK subscribers only. Please allow up to six weeks for delivery of your first subscription issue (up to eight weeks overseas). The full subscription rate is for one year (51 issues) and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. Offer closes 31.03.2014. For enquiries from the UK please call: 0844 848 0848, for overseas please call: +44 (0)330 3330 233 or e-mail: [ipcsubs@quadrantsubs.com](mailto:ipcsubs@quadrantsubs.com). Amateur Photographer, published by IPC Media Limited, will collect your personal information to process your order. Amateur Photographer and IPC Media would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from IPC Media ☐. IPC Media may occasionally pass your details to carefully selected organisations so that they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted ☐. IPC Media who publish Amateur Photographer would like to send messages to your mobile with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive messages please tick here ☐. IPC would like to email you with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive these messages please tick here ☐.

### 3. Pay £20.74 by 3 monthly Direct Debit

Instructions to your bank or building society to pay by Direct Debit



For office use only Originator's Reference - 764 221

Name of bank: \_\_\_\_\_

Address of bank: \_\_\_\_\_

Postcode: \_\_\_\_\_

Name of account holder: \_\_\_\_\_

Acct no:         Sort code:

**INSTRUCTION TO YOUR BANK OR BUILDING SOCIETY**  
Please pay IPC Media Ltd., Direct Debits from the account detailed on this Instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with IPC Media Ltd. and if so, details will be passed electronically to my bank or building society.

Signature (I am over 18): \_\_\_\_\_ Date: \_\_\_\_\_

**Overseas readers save 25%** Visit the website above and select your country from the drop down OR call +44 330 3330 233, quote code 14T

**Send coupon to: Amateur Photographer Subscriptions, FREEPOST CY1061, Haywards Heath, West Sussex RH16 3BR.** (No stamp required)



Martin gave this image  
of the Cairngorms  
a deliberate blue hue





# The winter's tale

It's time to stop using the cold as an excuse not to pick up your camera. Landscape photographer **Martin Leighton** talks to **Jon Stapley** about shooting great winter scenes

**WINTER** lingers. The ground has frozen over. Your breath mists in the air, and announcing that you're going to walk to the shops makes you feel like Captain Oates. It is, put plainly, utterly freezing.

It's easy to give in to the temptation to put the camera away for these dark, chilly months, promising yourself that you'll get back on it once the local duckpond has thawed and early spring flowers are making their first shy appearance. It would be a shame, though, because shooting in winter can offer some unique opportunities to create unforgettable landscapes, with subjects that you simply don't get at any other time of year.

Martin Leighton is a photographer who has made it his business to wrap up warm and get those singular shots. Having been taking photos for more than a decade, he shoots exclusively on film cameras and extols the virtues of buttoning up your coat to head out in the darker months.

'The key with winter is that sunrise and

sunset times are at very civilised hours,' Martin says. 'The sun is low-lying, so the light can be quite warm all day, especially two hours before sunset and two hours after sunrise.'

## GETTING PREPARED

Equipping yourself with a coat and a camera is only part of the battle. Martin explains that when it comes to winter scenes, preparation is everything. He has a few top tips.

'Follow the forecast vigorously!' he says. 'It makes a lot of sense to stay ahead of the weather, and to keep checking it. I find the best type of weather to venture out in is high pressure, because you'll get nice settled conditions and very pretty sunrises and sunsets.'

Not only do you need to plan your shots, but you also need to plan your journey. At the risk of sounding redundant, winter can be a bit chilly. Venturing out without adequate preparation could spell disaster.

'Wearing plenty of layers is the most

important thing,' says Martin. 'You need to pack a hat and good walking boots with good grip on them – you don't want to be slipping over in snow and ice.'

Proper preparation isn't just useful – it's vital. In October 2012, amateur photographer Gerry Coyle fell into a gully on Mount Snowdon while trying to capture a perfect sunset. While Gerry's death was recorded by the coroner as accidental and no fault of his own, the fact that his body wasn't discovered for several months illustrates how alone you are if you venture off the beaten track in search of a shot.

'If you're climbing up a mountain with snow on it, do a risk assessment first,' Martin advises. 'You need to take the easiest path up, even if it's the longest way round. I've been caught out by snowdrifts a few times, where I've thought the ground looked level and put my foot down, only to sink four feet and nearly knock myself out!'

## SNOW AND ICE

On hearing the phrase 'winter landscapes', most people's minds will immediately jump to shots of snow and ice. It's not really hard to see why.

'Snow or hoarfrost can coat any mundane scene, even at your local park, and make it look absolutely



ALL IMAGES © MARTIN LEIGHTON



Bare trees, a hallmark of winter, are one of Martin's favourite foreground subjects





stunning,' Martin says. 'In winter, you can get brilliant shots just on your doorstep. It sugarcoats everything.'

While snow presents a great photographic opportunity, it's a tricky subject to master, with a lot of potential to mess up, especially if you're shooting on film, like Martin, and are unable to monitor your exposures.

'The snow can deceive your light meter, whether it's on your camera or in your hand,' Martin explains. 'You've got to make sure you take into account the whole scene when you're framing, as the bright snow on the ground will fool the meter and make it want to underexpose the whole shot.'

As with all the best-learned lessons, this is something Martin found out the hard way. During the snows of March last year, he got

a series of images back from his lab only to discover that while most of the shot had been perfectly judged, the snow had been ruinously overexposed.

'ND grad!' he says, laughing at his 20/20 hindsight. 'I should have worked it out and put a 2-stop ND grad underneath. That's one thing you absolutely need to consider if you're shooting out in the snow and ice.'

According to Martin, filters are the key accessories to bring along on a winter landscape shoot. Having a polariser as well as an ND grad will allow you to minimise reflections between the sun and the snow, giving images more contrast. For a stylistic touch, he also recommends packing a blue filter.

'If a scene looks cold already, a blue filter

**Above: Martin used the tree as a frame for this dynamic sunrise**

**Top right: A cloudy winter day produces a dramatic backdrop for this image**

**Right: Martin also likes to head to the coast for his images, where it can get particularly chilly**

will make it that little bit colder,' he says.

'Alternatively, you can do a little post-production. In a picture I took called "Snowy Cairngorms" [see page 42], I altered the temperature slightly to make it feel that extra bit colder, and it made all the difference.'

This particular image was shot on Martin's Pentax 67 II with an ultra wideangle lens that he describes as being 'one step up' from being a fisheye. Over the years Martin has found that wideangles best suit his style of photography.

'I have an ultra-wideangle, a semi-wideangle and a standard. I've never found any use for telephotos as I like to include a lot of foreground in my shots,' he says.

It's a signature of Martin's approach – he describes himself as a careful photographer,



# THE STORY BEHIND THE SHOT

**MARTIN'S** all-time favourite shooting location is Llangollen in Denbighshire, north-east Wales. A constant source of inspiration, the area is the source of an image that he is particularly proud of. We asked him for the story behind this intriguing landscape.

'I was struggling to find something to balance the top and bottom of the picture,' Martin recalls. 'I wanted to use the hill in the middle distance as the focal point, but it was very difficult until I came across this set of trees and knew instantly that I could use one to frame the shot.'

It presented a challenge, however. The sunrise was beautiful but strong – there was no chance of being able to include it in the image as it was simply too bright. The tree presented an opportunity to hide the sun while still using the beautiful warm light.

'I was very lucky to have that tree there, but I still had to use two ND grads to make the sky as dark as I could get it. To retain some detail at the bottom of the tree trunk, I actually used the flash on my phone during the 4sec exposure, aiming it right at the tree bark.'

In turn, this created a new problem in that it was now very visually obvious where the ND grad filters had taken effect. A little re-darkening of the bark in post-production took care of it. Martin freely admits that this kind of improvisation is a common feature of his photography.

'There are a lot of times when I've had to move or change something to balance out an image,' he says. 'To be honest, I don't know a photographer who hasn't!'

meticulous in both planning and execution.

'I rarely get grab shots,' he says. 'I do my research before I go to a place. You've got to have the time to make sure your composition is perfect – look at the image as a whole and imagine what it would look like in a frame rather than just quickly snapping away. If you want a perfect, moody shot, you've got to make sure it's right in your viewfinder.'

## IN THE MOOD

Everything Martin has talked about, from filters to composition, is all about reaching one goal: creating pictures with mood. For Martin, creating a winter scene is not just

about documenting what winter looks like; it's about evoking the feel of the season in the viewer's mind.

'Mood is very important to all my pictures,' he says. 'You see plenty of bare trees during winter and they look particularly lonesome. It gives you that feeling of a cold, harsh winter. If someone gets that print and puts it in their nice warm living room, they can look at it and be taken to a really cold place.'

If nothing else, it should at least convey to your audience how much you went through to get these shots. As we may or may not have mentioned already, it is, still, absolutely freezing out there. Best of luck. **AP**



To see more of Martin Leighton's images, visit [www.mjlgallery.co.uk](http://www.mjlgallery.co.uk)



SIX OF THE BEST

# AP Testbench

Twice a month we test six of the best **accessories** on the market

## Flashgun softboxes

**Callum McInerney-Riley** tests a selection of the best softboxes designed specifically to be used with hotshoe-mounted flashguns

### Rogue FlashBender

Around £40

[www.daymen.co.uk](http://www.daymen.co.uk)

Rogue specialises in making accessories for flashguns. One of the company's most popular products is the Rogue FlashBender, which is a flash reflector that uses two built-in manipulable rods to adjust the direction of light. The Rogue Softbox Kit includes the same FlashBender light modifier, as well as a diffusion panel that attaches to the FlashBender quickly using Velcro. The

centre of the diffusion panel has an extra piece of material to further diffuse the light and spread it more evenly.

When the diffusion panel and reflector are separated, they can be folded completely flat for great portability. The great thing about the FlashBender is that because its design is flexible, the light can be sculpted a little to make it harder or softer.

### Braun Una

£11.40

[kenro.co.uk](http://kenro.co.uk)

The Braun Una softbox is the smallest on test, with the front measuring approximately 9x9cm. When collapsed, it is small enough to fit into a shirt pocket, but it also packs away inside the softcase that is commonly supplied with many flashguns. The softbox has an elasticated cuff that slips over the flashgun, giving a distance of around 10cm between the flash and the diffusion panel.

When compared to a Stofen plastic-moulded diffuser, I found that the light produced by the Braun Una was much softer. However, this softbox does not give the same quality of light as many of the other softboxes on test, although it does offer a very portable way to diffuse a flash in a situation where it's needed. It can discreetly fit into any camera bag and will be practically unnoticeable.







## Interfit Strobes Around £65

[www.interfitphotographic.com](http://www.interfitphotographic.com)

Like the Westcott The Rapid Box Octagonal (below), the Interfit Strobes softbox doesn't pack away flat. Instead, it has a large case that houses the whole set-up. This includes the softbox, a diffusion panel, a ball-head bracket and an attachment ring that screws onto the bracket.

The softbox packs away like a photography reflector, being

twisted and folded into three separate circular layers. The frame is flexible but rigid, which makes it pop up during set-up. This frame is rigid enough to support attachment rings, which nestle between the frames without much movement.

The light produced from the softbox is very good, with the only slight downside being that the bracket is too small for larger flash triggers. The Westcott The Rapid Box bracket is approximately 1in longer, allowing much more space for a wireless flash trigger.

## Westcott The Rapid Box 26in Octagonal £180

[www.johnsons-photopia.co.uk](http://www.johnsons-photopia.co.uk)

As this softbox's name suggests, the Westcott The Rapid Box 26in Octagonal is very quick to assemble as it features a framework like an umbrella. A fully adjustable bracket is supplied with the kit and this attaches to the frame at the rear of the softbox.

The silver lining featured inside The Rapid Box does a good job of spreading light evenly, even over large areas, while the removable diffusion panel softens the light brilliantly. An optional deflector plate can help to further diffuse the light and prevent

hotspots by bouncing light back into the softbox. This simply screws into the centre of the umbrella frame. Also, with the diffusion panel removed and the deflector plate attached, The Rapid Box can double as a beauty dish. This light modifier is particularly useful for portrait photography.



## ProFoto RFI From around £88

[profoto.com](http://profoto.com)

Five different rectangular softboxes are available in the ProFoto RFI softbox line-up, ranging from 30x40cm up to 120x180cm. Various adapters are sold separately, which allows the RFI softboxes to be used with monolights as well as flashguns. I tested the 40x60cm version, and found that it softened a single flashgun very well, giving an even distribution of light. This is aided by the high-efficiency silver coating featured on the inside. As well as a detachable front diffusion panel, there is also a removable inner diffusion panel that helps to further soften the light.

Overall, the build quality of the RFI softboxes is exceptional – undoubtedly the best on test. Designed for durability, the robust materials used to make the softbox will withstand daily assembly and disassembly. When collapsed, it packs down flat into its own supplied bag.

## Metz Mini From around £25

[www.intro2020.co.uk](http://www.intro2020.co.uk)

Metz's flashgun softboxes attach to the head using an elasticated strap secured with Velcro, and the Mini requires no assembly whatsoever. The silver-lined material between the flash and the diffusion panel simply concertinas inwards to fold flat, while the rim of the diffusion

panel is rigid enough to keep the material under tension when in use.

The Mini gave a noticeably even spread of light, although it is not as soft as many of the others on test. For softer light, a sewn-in inner diffuser can be used, again attaching it via Velcro.

## FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

### Nikon D800E vs Sony Alpha 7R

With both cameras having 36-million-pixel sensors, we compare and contrast the Nikon D800E and Sony Alpha 7R.  
AP 15 February

### Panasonic Leica DG Nocticon 42.5mm f/1.2 Asph Power OIS

We test Panasonic's Leica-branded, ultra-fast micro four thirds lens that is ideal for portrait shooting.  
AP 22 February

### Fujifilm X-T1

We take a first look at Fuji's new CSC, which marks an entirely new line in the company's increasingly strong X-series.  
AP 22 February

### TESTBENCH: SIX OF THE BEST

Used in everything from compact cameras to phones and tablets, we look at six of the best Micro SD cards.

AP 22 February





© LUKE MASSEY

**WIN**

# a taste of an Estonian winter!

Your chance to spend five days photographing Estonia's wildlife with top wildlife photographer **Luke Massey**

**ESTONIA** is an up-and-coming destination for wildlife photography. The country boasts fantastic species such as European lynx, wolves, white-tailed eagles, wild boar and elk – all of which you may get the chance to photograph if you visit Estonia this winter.

Visit Estonia, Estonian Nature Tours and *Amateur Photographer* are giving one lucky photographer the chance to visit Estonia this March to spend five days alongside top wildlife photographer and AP contributor Luke Massey photographing white-tailed eagles.

Spending two days in a specialist hide, you will have eagles feed in front of you throughout the day. Ravens, foxes and even wolves also visit the hide!

When not in the hide, you'll be exploring the local area hoping to find elk, beavers, owls and many other fantastic animals.

## HOW TO ENTER

To be in with a chance of winning this fantastic prize, all you need to do is send us your best winter wildlife photographs (up to a maximum of five) by Monday 17 February 2014. Visit [www.amateurphotographer.co.uk/estonia](http://www.amateurphotographer.co.uk/estonia) and follow the links to upload your pictures. After the closing date, the winner will be chosen and contacted by Wednesday 19 February 2014.

The winner must be available to travel to Estonia from 10-14 March 2014 and the prize includes return flights from the UK, accommodation, food travel within Estonia and guiding.

**If you're not lucky enough to win, you can still visit this stunning location this winter. Visit the Estonian Nature Tours website at [www.naturetours.ee/?page=3480](http://www.naturetours.ee/?page=3480) for details**



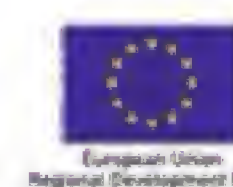
© RIMO SAUSKAR



© ANA DANI BRKO

  
Estonian Nature Tours

**Estonia**  
Positively surprising  
[www.visitestonia.com](http://www.visitestonia.com)



Visit [www.amateurphotographer.co.uk/estonia](http://www.amateurphotographer.co.uk/estonia) for details about how to enter  
The closing date for entries is Monday 17 February 2014



# International CES RoundUp

The **Consumer Electronics Show 2014**, held in Las Vegas, had more photo products released than ever before. *Amateur Photographer* was there to take a look at the new kit

## NIKON ANNOUNCES D4S

**NIKON** catered for both entry-level and professional photographers at CES, with the announcement of the D3300 (see AP 1 February) and the unveiling of the new top-of-the-range D4S. Few firm details about the new professional DSLR were revealed, with Nikon saying only that the D4S would have a new image-processing engine that would help to improve image quality, and an improved AF system compared to the original Nikon D4, which was revealed in January 2012.

In an interview with AP, Jeremy Gilbert, Nikon UK group marketing manager, said that there was 'no planned release date for the D4S'. However, he did say that the development announcement 'comes ahead of a busy year for sport', fuelling speculation that the camera will be released ahead of the FIFA World Cup in June, and may even be seen at the Winter Olympic Games, which begin on 7 February.

'There are a lot of questions we can't quite answer at the moment,' said Gilbert. 'However, we want to feed a passion for the brand and to show professional photographers our intentions for the year ahead.'

What is clear is that the D4S on display is almost identical to the existing Nikon D4. The only visible difference we could see is a change to the directional toggles that can be used to select the AF point. The D4S does

not have the crown-shaped controls of the D4. Instead, it has controls that have a dimpled texture – like a thimble.

### SPECULATION

Although there is little definite information available, the fact that the S designation has been used, rather than the camera being an X version or even a D5, would imply that the D4S will have the same 16-million-pixel resolution as the D4. Although the

D3S used a different sensor to the original D3, Nikon has stated that improvements to image quality will come 'through the adoption of a new image-processing engine', presumably a version of the Expeed 4 used in the recent Nikon D5300 and D3300.

The new engine could also help improve AF speed and open up the possibility for the D4S to shoot 4K video. Full details should be released in the next few months.



### Nikon launches full-frame lens for enthusiasts

Nikon's new AF-S Nikkor 35mm f/1.8G full-frame lens – for its FX-format DSLRs – is due in the UK on 6 February, priced £519.99.

The 11-element-in-8-groups newcomer includes an aspherical element and an ED lens to help cut chromatic aberrations. It also boasts a minimum focus of 0.25cm.

Nikon claims: 'Lighter, more compact and more affordable than its professional counterpart, the Nikkor 35mm f/1.8G is set to become a fast favourite among keen photographers who want to work with a classic 35mm focal length.'

Nikon UK's lens product manager Hiro Sebata expects the lens to prove popular with 'documentary, street and reportage photographers'.



## IS THE PANASONIC GH4K ON ITS WAY?



**TUCKED** away among Panasonic's 4K TVs and video cameras was what looked like a Panasonic Lumix DMC-GH3, except with a 4K designation. There were no details available about the camera, except a small notice saying it was a prototype as it sat next to an SDXC card with a UHS Class III rating.

The prototype camera is no doubt the much-speculated GH4 (or GH4K)

micro four thirds system camera, which is rumoured to be launched at the CP+ Camera & Photo Imaging Show in Japan this month. As for the SDXC card, the new UHS-III Class has a minimum write speed of 30MB/s and is capable of recording 2K and 4K video, so we can expect Panasonic to announce these new-specification cards at the same time as the new camera.





The Samsung NX30 features an EVF with a unique double-tilt mechanism

2.359-million-dot resolution, but I was unable to see exactly how this performs as the EVF in the sample camera I examined wasn't the final version.

The NX30's rear 3in articulated screen has a much-improved resolution compared to the NX20, with a jump from 614,000 to 1.073 million dots, as well as being 30% brighter. Colours were punchy, contrast was good and the touch-sensitive interface was very responsive, as was expected from a company with so much success in the smartphone sector.

#### BUILD AND HANDLING

The design of the NX30 has been substantially revised compared to the NX20, most notably in the handgrip. More pronounced than on its predecessor, the NX30 feels incredibly comfortable, and the soft, finely textured grip adds to the premium

feel that is enhanced by the quality texture of the controls.

The NX30 features a host of quick-access controls for the photographer, including drive, ISO, white balance and AF, making it very quick to operate. The i-Function feature on compatible lenses also provides quick adjustment of various controls via the manual-focus ring of the lens.

From my short time with the NX30, I believe it has a lot of potential. It is nicely

AP hands-on

# Samsung NX30

**Phil Hall** gives his first impressions of the new **Samsung NX30** after trying it out at CES

**A REPLACEMENT** for the NX20, the Samsung NX30 compact system camera features a 20.3-million-pixel, APS-C-sized CMOS sensor that is virtually identical to that found in the NX300, but with enhanced algorithms, so we should expect to see a slightly improved performance. Combined with the sophisticated DRiME IV image processor, the NX30 has a broad ISO range from 200-25,600.

The sensor also incorporates both contrast-detection and phase-detection AF to deliver a hybrid AF system. While I didn't get a chance to shoot any moving subjects while handling the NX30, the speed in single AF mode was very good, delivering fast and precise focusing.

Other elements of note are the NX30's ability to shoot at 9fps, a maximum shutter speed of 1/8000sec, an Over Exposure Guide that warns of clipped highlights and 1080p HD video at 30p. There is also a 3.5mm microphone socket and, as you would expect, the NX30 also features NFC and Wi-Fi connectivity.

#### AT A GLANCE

- 20.3-million-pixel, APS-C-sized CMOS sensor
- DRiME IV processor
- ISO 200-25,600
- NFC and Wi-Fi connectivity
- Price £899.99 with 18-55mm f/3.5-5.6 Power Zoom OIS kit lens

#### DISPLAY AND EVF

Samsung has taken the design of the electronic viewfinder one stage further than the Panasonic Lumix DMC-GX7's tiltable EVF, with the NX30 offering a double-tilt mechanism to aid low-angle shooting. The mechanism is well made and pulls outwards easily, but not to the extent that it will work itself loose. The EVF has an impressive

**'The articulated rear screen has a much-improved resolution, with a jump from 614,000 to 1.073 million dots'**



The NX30 has virtually the same 20.3MP APS-C-sized CMOS sensor as the NX300





Watch out for our full test when we will assess the NX30's image quality and handling

made with a logical control layout and strong specification. Watch out for our full test when we will assess the NX30's image quality and new features in more detail.

The Samsung NX30 will be available from around the end of February, price £899.99 with the 18-55mm f/3.5-5.6 Power Zoom OIS kit lens.



Metering performed well during our brief hands-on test



## AT A GLANCE

- 20.1-million-pixel, APS-C-sized CMOS sensor
- Bionz X processor
- ISO 100-16,000
- NFC and Wi-Fi connectivity
- Price £419 including 16-50mm f/3.5-5.6 kit lens

# Sony Alpha 5000

It is claimed to be the world's smallest and lightest interchangeable-lens, Wi-Fi-enabled camera but it's the 20.1MP sensor that is key. **Richard Sibley** takes a first look

**AFTER** Sony announced that it was to drop the NEX branding from its compact system cameras, it was only a matter of time before the existing NEX range was replaced. The new Alpha 5000 replaces two cameras, the NEX-3N and NEX-5T, which was inevitable given that there are only slight differences between the two older models.

## KEY FEATURES

While the Sony NEX-3N and Sony NEX-5T used a 16-million-pixel sensor, the new Alpha 5000, like the Alpha 3000 released a few months ago, has a 20.1-million-pixel, APS-C-sized CMOS unit. The new sensor can capture images at a maximum sensitivity of ISO 16,000, which is the same as the NEX-3N but 1EV less than the maximum ISO 26,000 setting of the NEX-5T.

Aimed at the consumer market, the Alpha 5000 lacks an accessory shoe, but instead features a built-in pop-up flash. The rear screen is a 3in, 460,800-dot touchscreen display, again the same as the NEX-3N but lower than the 921,000-dot screen of the NEX-5T. However, the new screen can articulate through 180° so that it is front-facing for taking 'selfies'.

Also, as you would expect from any camera released these days, the Alpha 5000 has both Near Field Communication (NFC) and Wi-Fi connectivity, to allow images to be quickly sent to a smartphone or tablet.

## BUILD AND HANDLING

One of our early criticisms of the original Sony NEX range was that there was a lack of labels on the buttons on the rear of the cameras and that the menu system was somewhat awkward to use. The new Alpha 5000 has clearly labelled buttons on the rear and it was very straightforward to use.

Thankfully, the on-screen menus have also been improved. The large category labels remain on the initial screen when the menu button is pressed, but once one of these menu items is selected, the sub-menus all have the very familiar 'Alpha look' about them, as all Sony cameras now seem to be using.

Made of polycarbonate, the camera weighs just 210g (body only). However, it feels extremely well made.

## INITIAL THOUGHTS

With sales of CSCs falling, it makes sense for Sony to combine the NEX-3N and NEX-5T into one camera, and with a kit price of £419, the Alpha 5000 is very competitively priced.

We found that the 20.1-million-pixel sensor performed well in the Alpha 3000 and Alpha 58 SLTs, and we can expect the sensor to do just as well in the Alpha 5000.

Look out for a full test of the Alpha 5000 in the next few months.

The Alpha 5000 will be available from mid-February, price £419 including 16-50mm f/3.5-5.6 kit lens.





The 10x zoom PixPro Smart Lens SL10 is one of two Kodak-branded lens-style cameras that are designed to hook up to a smartphone

## KODAK LENS-STYLE CAMERAS TO TAKE ON SONY

**TWO KODAK-BRANDED** lens-style cameras are set to go head-to-head with similar gadgets launched by Sony last year.

Due for a UK launch in April are the 25x zoom Kodak PixPro Smart Lens SL25 (24mm wideangle) and the 10x zoom PixPro Smart Lens SL10 (28mm wideangle).

Both models are said to carry a 16-million-pixel BSI CMOS imaging sensor, optical image stabilisation, six frames-per-second shooting and full HD video.

Made by US-firm JK Imaging, which already makes Kodak-branded cameras under a licensing deal announced last year, the PixPro SL10 and SL25 are to compete with Sony's QX gadgets intended to turn smartphones into premium compact cameras.

The SL10 and SL25, which were on show at CES, will be NFC and Wi-Fi compatible, and each will include a Micro SD card slot

and a rechargeable Li-Ion battery.

JK Imaging claims the 'snap-on' smart lenses will 'catapult mobile photography to the next level in quality, convenience and on-the-go sharing'.

UK pricing has yet to be announced, but in the US the SL10 and SL25 (left) are expected to cost \$199 and \$249 respectively.

In the meantime, Vivitar is reportedly set to release an interchangeable-lens style camera called the IU680, according to Japanese website Digital Camera.

Vivitar products are made by US-based firm Sakar International, which also holds the licence to make Polaroid-branded kit.

At the time of going to press, Sakar had not yet responded to AP's request for comment.



### BlackRapid presents strap for women

At the Photo Marketing Association (PMA) show, which is held alongside CES, BlackRapid displayed its recently launched Kick camera strap for women. The strap has an ergonomic curve built into the padding, and is adjustable to help fit the contours of a woman's body more comfortably than a generic strap. The strap has just gone on sale in the UK and is priced around £65. Visit [www.blackrapid.com](http://www.blackrapid.com) for more details.



## FIRMWARE UPDATE FOR QX CAMERAS

**ALONG** with version 4.0 of its PlayMemories Mobile app, Sony has revealed plans to update the firmware for its DSC-QX10 and DSC-QX100 cameras. This will increase the sensitivity of the QX10 from a maximum of ISO 1600 to ISO 3200, and on the QX100 from ISO 3200 to 12,800. To the relief of many photographers, sensitivity will now be selectable in the QX100, as will a shutter priority mode, with speeds of 30-1/2000sec manually selectable in 1/3EV steps.

In addition, both cameras will be able to record full 1920x1080-pixel video at a 30p frame rate.

Meanwhile, the PlayMemories app now features a Quick Viewer to make it easier to view images that have been taken with compatible cameras, as well as featuring improved Wi-Fi speed and connectivity.

The app can be updated via the iOS app or Google Play app stores, while the firmware should be available in the coming weeks.



## NIKON COMMITTED TO ANDROID

**WHEN** it was released more than 18 months ago, the Nikon Coolpix S800C was the first compact camera with an Android operating system. Since then, Nikon has not released another compact camera with Android. Speaking to AP, Jeremy Gilbert, Nikon UK group marketing manager, said that Nikon is 'still committed to Android and will continue to push into that market space'. However, he refused to comment on any future Android OS products.

The S800C was originally launched in August 2012, a few weeks before the photokina trade show in Cologne, Germany. Photokina is due to be held again this year, so it is possible that we may see another Android camera revealed by Nikon at this event.





The WB2200F's dual-grip design is akin to many of Nikon's professional DSLRs

## SAMSUNG UNVEILS 'D4-LIKE' BRIDGE CAMERA

**ONE OF** the more intriguing products at CES was the Samsung WB2200F bridge camera. The WB2200F has a dual-grip design akin to many of Nikon's professional DSLR range, making it one of the largest bridge cameras we've seen for some time.

Samsung claims the dual-grip design gives the camera a 'professional appearance', while making it 'comfortable and easy to hold'. The company claims that a longer

battery life is provided by the camera's BP-1410 battery, although there were no exact figures available for this.

The WB2200F features a 60x, 20-1200mm f/2.8-5.9 equivalent zoom lens, a 1/2.3in, compact-camera-sized, 16-million-pixel BSI CMOS sensor and has Wi-Fi and NFC connectivity.

The price and availability of the Samsung WB2200F have yet to be confirmed.

## OLLOCLIP SHOWS OFF 21x MACRO LENS FOR iPhone

**AT THE** Pepcom show held the day before CES, Olloclip showed its new 3-in-1 macro lens. The small add-on lens slides over an existing iPhone lens, and by using different configurations it is possible to get 7x, 14x or 21x magnifications.

The elements used in the lens are made from coated ground glass, while the lens barrel is constructed from aircraft-grade aluminium. To avoid damage, the attachment to the iPhone is

made of plastic. The lens is available for the iPhone 5/5S and costs £69.99.

Meanwhile, Olloclip also announced that it plans to produce iPad versions of some of its lenses.



## VANGUARD INTRODUCES ALTA CA TRIPOD RANGE

**THE ALTA** CA series of tripods is aimed at the enthusiast photographer looking for a high-end tripod at a relatively affordable price. The main features include a four-step leg angle that should provide a range of set-up options, quick flip-type leg locks to deliver fast set-up times and easy maintenance, angled rubber feet, an anti-shock ring and upper rotation plate.

Available in either three-leg or four-leg sizes, the tripods are also bundled with a choice of either a three-way pan

or pistol-grip heads. The GH-30 pistol-grip ball head offers a handle that can be positioned and locked at a range of angles should you also want to use it as a panning head, while the PH-33 sports a fluid movement.

Both tripods have a load capacity of 5kg, and both come with quick-release plates to

aid a fast set-up.

Prices start at £89.99 for the Alta CA 203AP, a three-section tripod with a PH-33 head, rising to £169 for the four-section Alta CA 234AGH with a GH-30 head.



## DOMKE SHOWS PREMIUM BAGS

**DOMKE** has introduced a range of 22 Next Generation premium bags, divided into the Adventurer, Journalist, Metropolitan and Viewfinder series.

At the core of the range is the GearProtex removable insert system, while the PocketFlex range of self-adhering pockets, patches and pouches can be placed anywhere inside the bag for additional storage. Side pockets are expandable using zips, there are fast-access openings in the top flaps and, for the first time, removable shoulder straps.

The bags are made

from canvas, Cordura or Ruggedwear, and come in a range of colours. The largest in the Journalist series, the Chronicle, is a successor to the F-2, but is taller for larger camera bodies and lenses.

Availability has yet to be confirmed, but prices range from £140 to £300. For more information visit [www.tiffen.com](http://www.tiffen.com).





# CAMERA MAKERS FIGHT SMARTPHONE 'SELFIES'

**CANON**, Panasonic and Sony are set to exploit the trend for smartphone 'selfies' by launching cameras that aim to make it easier to capture digital self-portraits.

Canon unwrapped the PowerShot N100, a compact model that features a front and rear-facing camera. A spokesman said: 'The rear-facing Story Camera features a wide 25mm lens that works simultaneously with the front-facing camera and is wide enough to capture a couple behind the camera.'

'The N100 records your expression as you shoot, as a movie or still image, and combines it with the scene you've captured – making it ideal for when your reaction is as important as the moment, such as watching a child's first steps.'

The 12.1-million-pixel PowerShot N100 uses a 1/1.7-type CMOS imaging sensor and a front-facing, 5x (24mm wideangle) zoom.

The camera will go on sale in May, when

it is expected to cost £349.

Panasonic has jumped on the selfie bandwagon with the launch of the Wi-Fi-enabled compact Lumix DMC-TZ55. Acknowledging that the selfie is 'the big thing at the moment', Panasonic says the TZ55 compact sports a 3in, 180° tiltable, 460,000-dot resolution LCD screen.

The camera's Self Shot mode is designed to allow the user to activate the self-timer while viewing the monitor.

Other features on the 16.1-million-pixel, model include a 20x (24mm wideangle) zoom lens, full HD video, Optical Image Stabilisation and 10fps shooting.

The camera can be controlled remotely using a smartphone or tablet, which may prove useful for group



**Above: The Canon PowerShot N100 has front and rear-facing cameras**

**Below: Panasonic and Sony are aiming to cash in on the selfie trend**

shots or photographing wildlife, for example.

The TZ55 will cost around £230 when it is launched in March.

Also targeting the selfie generation is the Sony Alpha 5000, billed as the smallest and lightest Wi-Fi-enabled CSC.

The 'DSLR-style' Alpha 5000 has a 20.1-million-pixel Exmor APS-C-sized HD CMOS imaging sensor and a 180° tiltable LCD screen for 'easy self-portraits' and 'single-handed selfies'.

At a CES press conference, Sony journalists were told that the camera is aimed at 'step-up' users and those seeking an alternative to a DSLR.

A selfie is described as 'a photograph that one has taken of oneself, typically with a smartphone or webcam, and uploaded to a social media website'.

In 2013, 'selfie' was made word of the year by Oxford Dictionaries after its usage frequency was found to have risen 17,000% in a year. It was first used in 2002, on an Australian online forum.

● See page 51 for Richard Sibley's hands-on first look at the Sony Alpha 5000



## LEXAR MEMORY CARDS ARE 'WORLD'S FASTEST'

**LEXAR'S** new Professional 3333x CFast 2.0 card provides read transfer speeds of up to 500MB/s in capacities reaching 256GB, eclipsing SanDisk's Extreme PRO CFast 2.0 cards that offer speeds of 450MB/s.

As the new Lexar cards support the VPG-65 specification for professional video imaging, they are intended to capture high-quality images, 1080p full HD and 4K video.

We have yet to see CFast 2.0 compatibility in a DSLR, but with the Nikon D4S likely to maintain the same dual CompactFlash and XQD memory support, perhaps CFast 2.0 will appear in the next high-end Canon DSLR – or even the rumoured EOS 7D Mark II.

Also on show was a CompactFlash 256GB Professional 1066x card with transfer speeds up to 160MB/s and a Professional 800x card in capacities of 256GB or 512GB with speeds up to 120MB/s.

Prices and availability of all the cards have yet to be announced.

## DSLRs SET FOR DRONE LIFT-OFF

**AMONG** the more popular exhibits at a pre-CES event in Las Vegas was a drone from DJI designed to carry a Canon EOS 5D DSLR camera for still image or video capture.

Such remote-controlled devices are aimed at aerial photographers, cinematographers or those conducting archaeological surveys, for example.

A DJI spokesman would not say whether paparazzi photographers have been among customers of its unmanned aerial machines.

The updated version of DJI's S1000 Octocopter is expected to debut in a few months' time, costing thousands of dollars.

The firm also showcased its new lower-end Phantom 2 Vision, a drone that captures 14-million-pixel stills and full HD video with built-in 'camera tilt control'.

The Phantom 2 Vision has a price of around \$1,200.

DJI's previous products include a drone built to carry a Sony NEX or Panasonic G-series camera.

Visit [www.dji.com](http://www.dji.com) for more details.

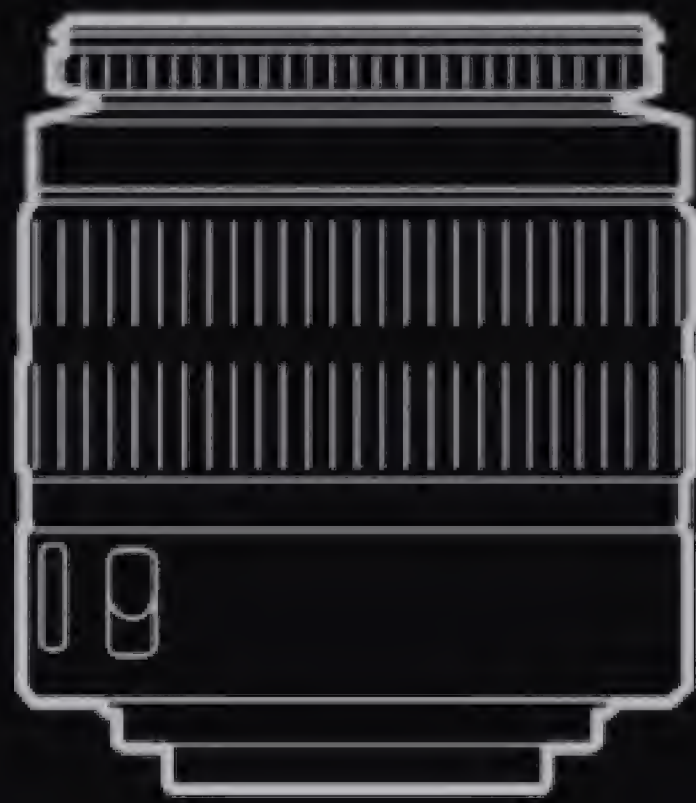


**The S1000 is aimed at photographers and filmmakers**



**Panasonic**

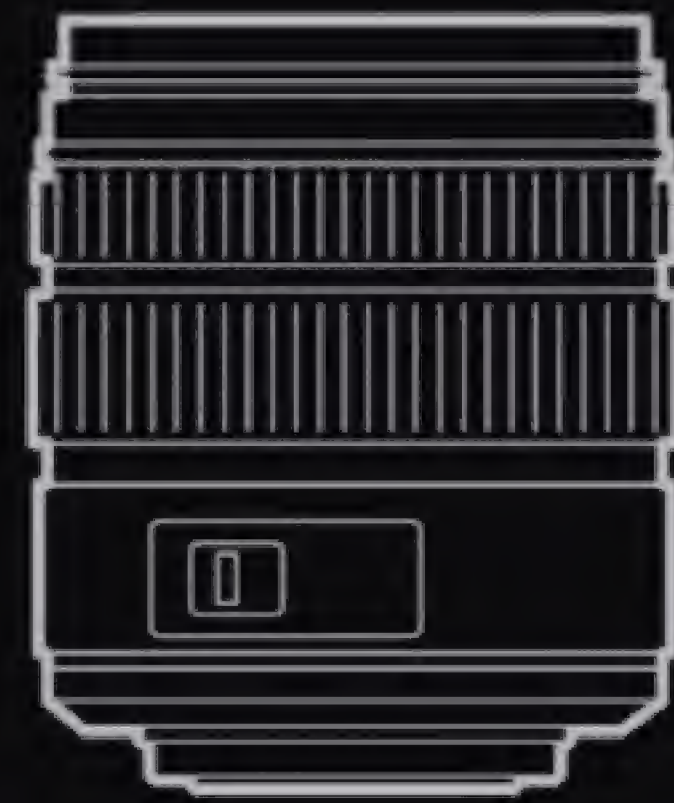
**3x ZOOM**



**DSLRs\***

**Vs**

**10x ZOOM**



**LUMIX G**

**FASTER, CLOSER, SMARTER**

**CHANGING PHOTOGRAPHY**



See how LUMIX G takes your photography further  
at [panasonic.co.uk/lumixg](http://panasonic.co.uk/lumixg)

\*Vs. DSLR lens of a similar physical size, correct as at 03.12.13.

**TAKE A CLOSER LOOK AT:**

**The  
Photography  
Show**  
1-4 MARCH 2014  
THE NEC, BIRMINGHAM



# AskAP

Let the AP team answer your photographic queries

## ANY POINT TO MONOPODS?



**Q** I'm very impressed by AP's wholehearted endorsement of the Benro BRC38T monopod in AP's *Ultimate gift guide* (AP 23 November 2013) and am tempted to buy one. However, nearly all of my Nikkor lenses have Nikon's Vibration Reduction image stabilisation, which works very well.

So, already having image stabilisation, would there be any benefit in acquiring a monopod as well? I know that image stabilisation should be switched off when using tripods and monopods, but are there any specific situations where a monopod is more useful than image stabilisation?

**Adrian Lewis**

**A** With the advent of in-camera and lens-based image stabilisation, it's fair to say that monopods are now less useful than they once were. Stabilisation systems increase the 'safe' handholding range of a camera by maybe 3 or 4 stops, so where a monopod might have once been useful to help stabilise a camera and lens, a sensor or lens-based system now performs a similar role.

However, monopods are not entirely obsolete. One area that immediately springs to mind where a monopod can still be beneficial is when you're using a physically heavy lens and a tripod isn't an option: sports photography using wide-aperture telephoto optics, for example. Although you would mostly be using fast shutter speeds in this instance

(so the 'stabilisation' aspect of a monopod isn't necessarily so important), a monopod will help support a heavy camera and lens combination and will literally lighten your load.

It's also worth noting that while it isn't recommended to activate Vibration Reduction when your camera is mounted on a tripod, the VR on your lens *can* be used in conjunction with a monopod. This is because a monopod isn't quite the 'fixed platform' that a tripod is, so there will still be a chance of slight camera movement, which VR can help counter.

So, while image stabilisation doesn't totally negate the benefits of a monopod, it does diminish them. Unless you're regularly handholding heavy lenses for extended periods of time, I'd suggest that a monopod wouldn't necessarily be that beneficial to you if your most frequently used lenses already have VR.

**Chris Gatcum**

## ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com), via twitter @ap\_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

cripple one of Fuji's bridge cameras. If your camera seems to be working fine, the error message has gone and your pictures are sharp, then I'd say no harm done. I wouldn't make a habit of it, though.

**Chris Gatcum**

### D&P NECESSITIES

**Q** I want to go back to developing my own black & white negatives, but have forgotten completely how to do it! Questions I have include what is a red light, and where do I get one, or how do I make one? Where do I get the chemicals and what are they? How do I dry the photographs? How do I hang them up and do I use a string and clothes pegs? Do I need a timer?

**David Sherwin**

**A** There's simply not the space to answer this question fully here, but hopefully I can point you in the right direction. If you simply want to develop your black & white film (as opposed to printing it), then the essential kit you will need is:

- A developing tank for one or more films
- Spirals to load the film onto (most tanks come with one spiral)
- Somewhere dark to remove the film from the canister and load it into the developing tank. I use a film-changing bag, although a pitch-black room is preferable (it must be absolutely light-free, though)
- A bottle opener (to open up a 35mm film cassette if the leader is rewound fully into the canister)
- Scissors (to remove the film leader and/or cut the film off the spool)
- Chemicals. Developer and fixer are essential, while stop bath and wetting agent are optional
- Mixing jugs and graduates to precisely measure and dilute the chemistry (I use a couple of two-litre jugs and have a 100ml graduate with marks every 10ml and a 50ml graduate with 2ml markings)
- A thermometer to accurately determine the temperature of your chemicals



Leaving the lens cap on at start-up is unlikely to damage the camera

### LENS CAP LEFT ON

**FROM THE FORUM**  
**Q** I recently bought a Fujifilm FinePix bridge camera and, being used to pocket cameras, I forgot to remove the lens cap before switching it on. The result was a 'lens control error'. Reading the manual, it seems that this is a normal error if the lens

cap is left on. The camera seems to work fine and I've been very careful not to do this again, so can I assume that no lasting damage or lens misalignment has occurred?  
**photopete**

**A** I wouldn't worry at all, and I'd be very surprised if leaving the lens cap on at start-up could



## AP GLOSSARY

# Resolution

Last week we looked at ppi and its relationship to digital images. This week it's the turn of dpi, which is often used – wrongly – as an interchangeable term

**DPI** This stands for dots per inch and has nothing to do with the resolution of a digital image, for the simple reason that digital images are made up of pixels (see last week's *Glossary*), not dots. Instead, it refers to print resolution and the number of drops of ink laid down in a linear inch by a printer.

Confusion often arises because ppi and dpi are treated as if they are the same, when they very clearly are not. The key thing to remember is that a digital image with a resolution of 300ppi does not have to be printed at 300dpi. Indeed, it would be very rare that the ppi of the image and the dpi of the printer match. A 300ppi image might be printed

at a much higher resolution (2400dpi, for example), so more dots of ink are used to represent each pixel. As a higher number of finer droplets are being used, the *print* quality will be higher. Conversely, the same 300ppi image could be printed at a lower resolution (72ppi, for example) if photographic print quality wasn't necessary. In that case, fewer droplets of ink would be used, resulting in a more coarse print.

The important thing to note is that the resolution of the source image has not changed: the 300ppi image would still contain 300 pixels per inch. All that changes is the number of ink droplets used to reproduce the pixels on paper.

(especially the developer, as temperature affects development time)

● A timer to accurately time the various processing steps (again, most critical at the development stage)

This should be sufficient to cover all your processing needs and take you from exposed film to developed and washed negatives. You will then need a means of hanging your negatives to dry, be it clothes pegs on a line, bulldog clips, or some other system, but remember that metal clips will eventually rust and can potentially mark your film. I use dedicated (plastic) film clips to hang my wet, processed film from a coat hanger over the shower rail in the bathroom. These are supplied as a pair, with a weighted clip to hold the film straight as it dries.

As mentioned, it's impossible to outline the actual process itself in this space, but there are several guides to processing film that can be found online. As you might expect from one of the leading lights in black & white photography, Ilford Photo's website ([www.ilfordphoto.com](http://www.ilfordphoto.com)) is a good place to start. In the Applications section of the site, you will find a downloadable PDF entitled 'Processing your first B&W Film', which should get you up and running.

If you wanted to start printing your negatives as well, then the list of requirements expands considerably: enlargers, lenses and perhaps even a dedicated darkroom would enter the equation. However, many black & white enthusiasts (myself included) adopt a 'hybrid' film and digital working practice, originating images on film and processing it in the traditional fashion, but scanning the negatives so they can be optimised using

software and printed in daylight onto inkjet or photographic papers. You may find this is a more practical solution.

**Chris Gatcum**

### CUSTOMER RECOMMENDATION

**A** With regards to Gig Binder's scanner problem (*Ask AP*, 21–28 December 2013), he could try Maplin. The company sells a wide range of power packs that suit all sorts of equipment – my HP laptop's power pack died two years ago and I found what I needed at Maplin. I would be very surprised if the staff can't help him out if he takes the old power pack in to show them the voltage, wattage and type of plug that fits his scanner.

**John Wilson**

### LUBRICANT SOLUTION

**A** Further to your enquiry from Martin Broadway about the lubrication problem with his Nikon Coolscan III LS-30 35mm film scanner (*AP* 11 January), he may like to approach Chris and Mark at Norfolk Camera Centre, who are very helpful with this type of repair. They can be contacted via the enquiry form on the website ([www.norfolkcameracentre.co.uk](http://www.norfolkcameracentre.co.uk)) and I can confirm from my own experience that they are both very helpful and reliable. **Malcolm Gee**

**A** Thanks for letting us know, Malcolm. It's always good to hear of companies that may be able to help with specific problems others don't want to know about, especially when that recommendation comes from a happy customer. **Chris Gatcum**

BE SURE  
TO RATE &  
REVIEW US  
★★★★★

amateur  
**Photographer**

GET IT ON THE MOVE

Download the digital edition today!

[www.amateurphotographer.co.uk/digital-edition](http://www.amateurphotographer.co.uk/digital-edition)



Download on the  
App Store

kindle fire

nook

zinio



Professor  
Newman  
explains...

# Raw conversion

Professor Bob Newman explains how raw files are produced and processed

**SOME** photographers set their cameras to produce JPEG output, while others prefer to save a raw file and process it themselves afterwards. A number of people see this as a sign of capability as a photographer, but the real impact of processing raw files outside the camera is quite subtle. I am often asked whether a raw file produces a 'better' photograph and my answer is usually, 'It depends.' The point is that a raw file does not necessarily produce better-quality output than a JPEG. After all, a JPEG is really just a processed raw file, so in principle a JPEG should be able to produce the same quality as a processed raw file.

The key to whether it is 'better' or not depends on whether the end result is what the photographer wanted, and controlling the processing from the raw file provides additional control and flexibility to achieve the required final result. The reason for this is that processing discards information that is present in the raw file – a photographer who takes control over the processing can decide which information is discarded and which is retained, while a photographer who uses in-camera processing delegates this decision to the camera processor.

The Sony Alpha 7R, for instance, records about 500 million bits of information for a base ISO capture that uses the full dynamic range. It records approximately 14 stops (and therefore 14 bits) of information at 36 million sample points across the frame. A full-resolution JPEG file for an A4 print has about 8.7 million pixels, which all carry 8 bits of luminance information for a total of 70 million bits of luminance information.

In addition, it carries two quarter-resolution chrominance channels, so the full image carries a total of 105 million bits.

In making an A4 JPEG from an Alpha 7R, four fifths of the available information is discarded. These are all absolute maximum values, since the JPEG file is 'lossily' compressed. The possible advantage of using the raw-processing route is not that the end result will contain more information, but that it will contain different information from that in the default JPEG image.

## WHAT IS A RAW FILE?

A photographic capture results in the formation of a latent image. This latent image is remarkably similar for both digital and film media. In both cases, image formation results from the presence of photoelectrons released by the action of photons incident on the recording medium. In the case of film, the released electrons chemically reduce a molecule of silver halide, resulting in an isolated silver atom, which serves as a record of the incidence of the photon. In the case of the digital medium, the charge of the electron itself serves as the record of the photon.

In film, the silver atoms are preserved until the film is developed, at which stage the free silver atoms catalyse the reduction of whole crystals of silver halide to silver grains, making the image visible (albeit in a negative form). In the case of the digital medium, the photoelectrons are effectively counted by measuring the charge in each pixel, and those photon counts are stored in a file, allowing the charge to be cleared from the sensor and another photograph

taken. This file (the raw file) is the latent image, recording the number of photons that were incident on the sensor, albeit scaled by some arbitrary value – that is, the numbers in the raw file are directly proportional to the number of photons striking each pixel, but the constant of proportionality is rarely unity.

The process of development, or 'raw conversion', is the production of a file that conveys a visible image from that latent image. It should be noted that this is not simply a process of 'amplification', since the values in the pixels of the final image represent greyscale values, not photon counts. These are not the same thing, since in different lighting conditions, what we see as 'white' or 'black' will be the result of completely different photon counts. In film days, this property of 'whiteness' or 'blackness' was called 'density', but with digital we call it 'greyscale'. In any case, the process of development from latent image to visible one is a 'development' or 'processing', and is the same for both media, although the means are different.

## CHEMICAL DEVELOPMENT

The reducing effect of photoelectrons leaves atoms of raw silver in the structure of a silver-halide crystal. At this stage the image is still not visible, although there are chemicals that will preferentially reduce halide crystals containing the silver seeds. Such crystals are converted to metallic silver grains, forming a visible but negative image.

The film is 'fixed' by using a chemical that dissolves any undeveloped silver halide but leaves the silver grains intact. For a colour



Fig 1

This is a JPEG file produced by a Nikon D800, with all JPEG settings at default. The image uses all the available JPEG grey values, but overall it is a little dark. Had the exposure been any greater, significant specular highlights off the petals would have been lost

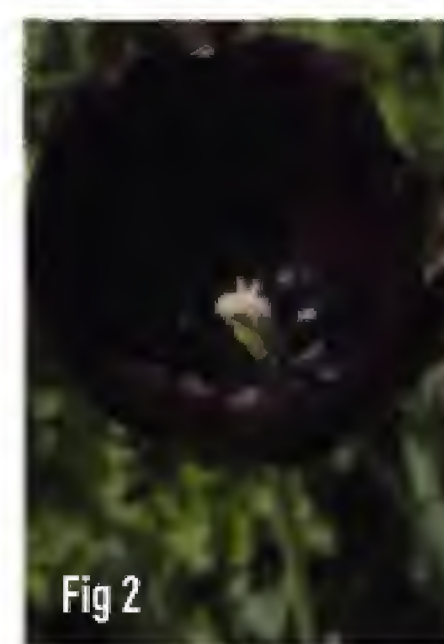


Fig 2

Fig 2. The default processed raw file shows no real advantage over the ex-camera JPEG. It is still very dark, and the white balance has been changed

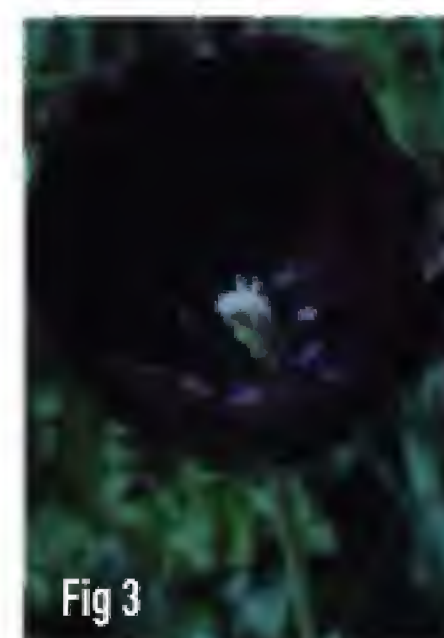
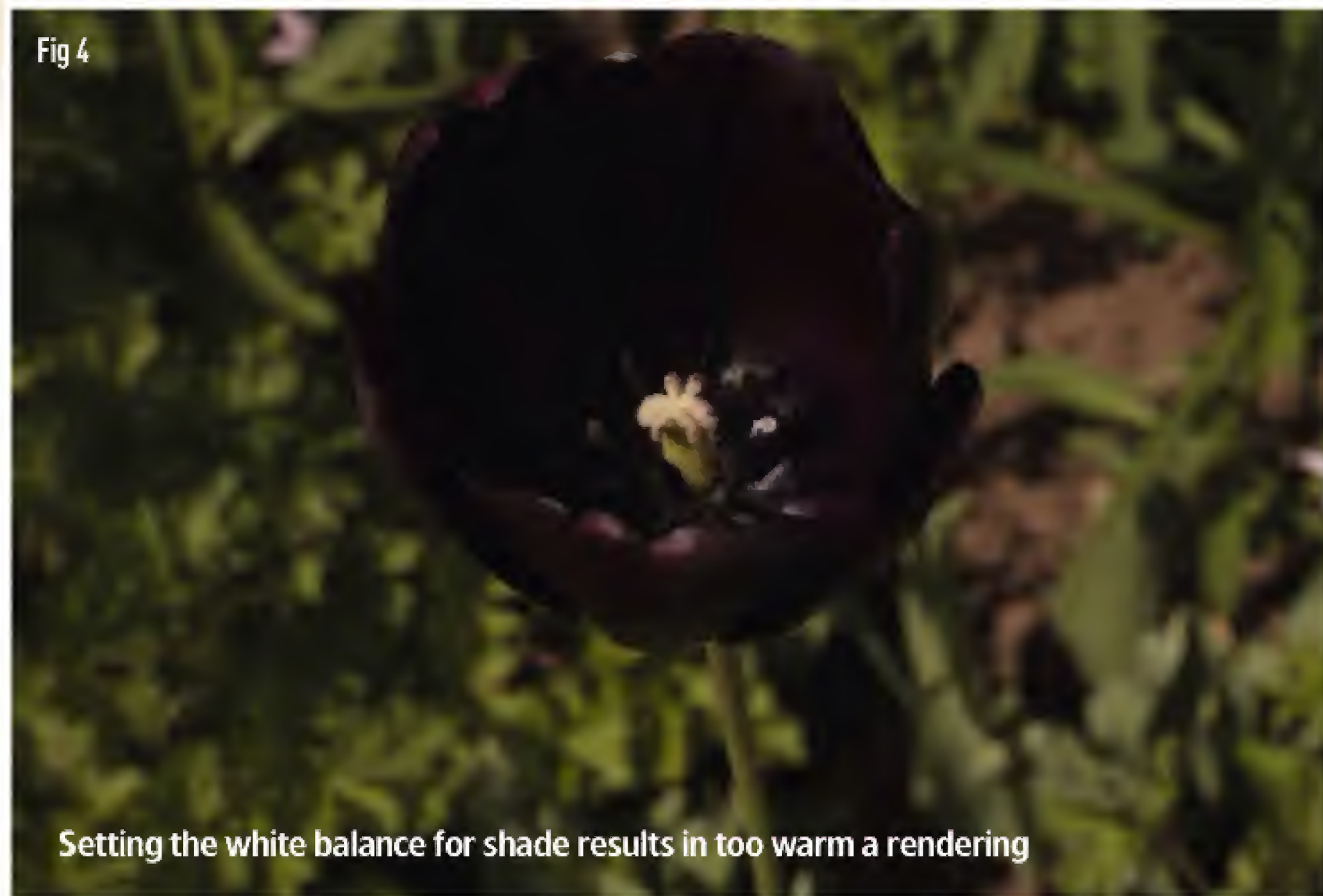


Fig 3

Fig 3. The same image, processed assuming that it had been taken in incandescent light. This is too cold



Fig 4



Setting the white balance for shade results in too warm a rendering

material, these silver grains are chemically connected to dyes allowing a colour image to be formed. If a normal image is required, the negative may be printed to negative paper, or the film might be reversal processed. Instead of 'fixing', the film is processed with a chemical that selectively dissolves silver grains. The remaining halide is then exposed (either with light or chemically) to produce a positive image.

### DIGITAL DEVELOPMENT

In the case of proprietary converters, no information is given about the processing algorithms used. For the open-source DCRAW raw converter (which, in fact, forms the basis for several other raw tools, including commercial ones), the steps for development of a digital latent image (raw file) to a displayable file are as follows (assuming a Bayer-type sensor):

1. The raw file is loaded into a memory array, using one 16-bit (2-byte) integer value for each pixel
2. The image metadata (Exif) is read to provide a number of parameters needed for processing, including the camera model (and hence the pixel grid and colour filter arrangement), colour matrix and white balance information
3. The black zero value orders are stripped, if present
4. Zero and hot pixel data are fixed (that is, if the camera's firmware has not done so already). This is done by filling the errant pixel with data interpolated from neighbouring pixels
5. Dark-frame data, if available, will be subtracted from the pixel values – this corrects for permanent pixel-to-pixel variances in the data. A pseudo dark frame to take care of banding may also be calculated using the optically masked black pixels at the edges of the frame
6. Pixels in the four-colour sub-arrays (red, blue and two green) are scaled to achieve the required white balance
7. Pre-interpolation is performed, for instance copying pixels from one green channel to the other where there are missing pixels
8. Interpolation or 'demosaicing' is performed, resulting in a full-sized array of pixels with red, green and blue values. The aim of interpolation is to estimate the missing values in the array without propagating errors or aliasing artefacts, and many algorithms are available that address this impossible requirement more or less effectively
9. The two green channels are averaged, if required (on many cameras there is a difference between the channels)
10. Median filtering, a means of removing some of the artefacts introduced by demosaicing, is performed, if required
11. Optional highlight recovery is performed. If an overexposed highlight has not saturated all the channels, it might be recovered by interpolation of the saturated channels using data from the unsaturated ones. It should be noted that at this stage, the file is still 'unprocessed' – that is, the pixel values represent photon counts (albeit weighted, corrected and in some case estimated) rather than greyscale values. All of the above is 'pre-processing'. Processing takes place in the next step
12. The corrected, interpolated, white-balance-corrected latent image is converted to the required, specified colour space (which defines both colours and shades for the output image). This is a process of 'mapping' pixel photon count values to specific pixel values in the output space corresponding to a location in the colour space. This process is generally non-linear, applying gamma correction and particular 'tone curves' – often film

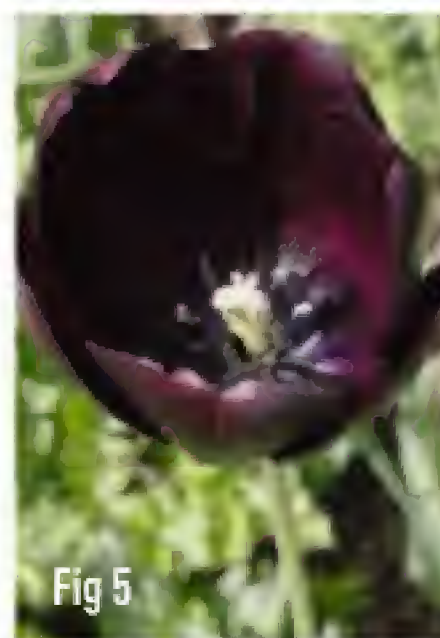


Fig 5

**Fig 5.** Setting the white balance for sunshine, along with a tone curve that brightens the image while compressing the highlights, gives a full range of tones without saturated highlights

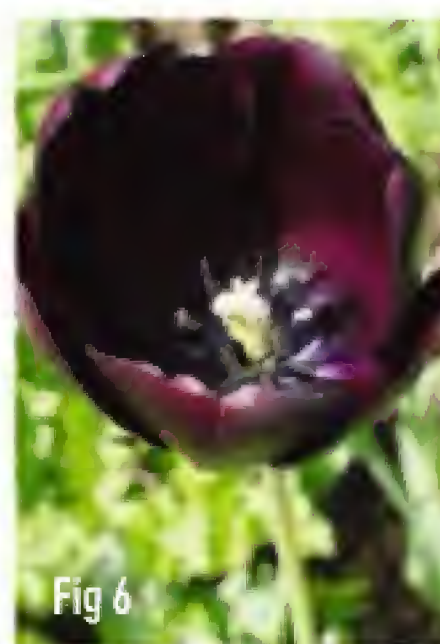


Fig 6

**Fig 6.** Applying tone-mappings simulating Fuji Velvia film gives a more saturated, contrasty look. This was done by changing the processing parameters – not by post-processing

emulation curves with the characteristic 'S-curve' maintaining but compressing the highlights and shadows while preserving a wide range of midtones

13. The pixel array, now coded in terms of the desired colour space, must be converted for storage in the specified format. Typically, for a JPEG file, that means a number of steps of lossy compression, to make the file smaller. The stages include recoding to a luminosity (chromaticity rather than red, green, blue representation); Decimation of the chroma channels, which usually carry less information than the luminance; and 'quantisation' (removing brightness steps too small to be visible and discrete cosine encoding), which removes data where there is little or no detail in the image

In AP 18 March I'll look at how these steps might be controlled to produce a range of image presentations from a raw file. **AP**



**BOB NEWMAN** originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.



# Marketplace

## Dealer and Classified Guide

To advertise please call 020 3148 2508 Fax 020 3148 8155 e-mail [julia\\_laurence@ipcmedia.com](mailto:julia_laurence@ipcmedia.com)

### Index to advertisers

Ace Cameras & Optics.....78	Grays of Westminster.....18-19, 78	Panasonic UK Ltd.....55
Camera Jungle.....69	Interfit Photographic Ltd.....26	Park Cameras Ltd.....63-65, Cover: iii
Cameraworld.....31, 74-75	John Lewis Partnership.....10	Premier Ink & Photographic.....70-71
Camtech.....61	London Camera Exchange.....62	RK Photographic.....78
Carl Zeiss.....Cover: iv	Mifsud Photographic.....72-73	Sigma Imaging (UK) Ltd.....13
Clifton Cameras.....4	Nikon UK Ltd.....Cover: ii	SRS Ltd.....20, 60
Digital Depot.....9		Wex Photographic.....66-68
Ffordes Photographic Ltd.....76-77		
		<b>Classified.....79-81</b>

**Ace**  
CAMERAS

**01225 466975**

**16 GREEN STREET,  
BATH, BA1 2JZ.**

**Ace**  
OPTICS

**Canon  
24-70mm  
f2.8L USM**



Mint condition  
**Only £949**

**Canon  
EOS 7D Body**



Mint-condition  
**Only £799**

**Leica CL &  
Summicron-C  
40mm f2**



Ex++ condition  
**Only £499**

#### DIGITAL CAMERAS

Canon EOS 30D Body Ex++.....£129	Tamron 28-75mm f2.8 XR Di Mint.....£229
Canon EOS 50D Body Ex++.....£329	
Canon EOS D60 Body Ex++.....£79	
Canon EOS 450D + 18-55mm IS Ex++.....£199	
Canon SX1 IS Ex++.....£129	
Panasonic G1 + 14-45mm Ex++.....£139	

#### FILM CAMERAS

Leica I & 50mm f3.5 Elmar Ex.....£1299	Leica M4 Ex++.....£799
Leica I F Red Dial Mint.....£449	Leica M4-2 Ex++.....£849
Leica III G Ex++.....£799	Minolta X-300 + 28mm f3.5 Ex++.....£89
Leica M4 Ex++.....£799	Minolta XG-M + 50mm f2 Mint.....£79
Minolta X-300 + 28mm f3.5 Ex++.....£89	Minox C Subminiature Ex++.....£79
Minolta XG-M + 50mm f2 Mint.....£79	Nikon FE2 Body Ex.....£99
Minox C Subminiature Ex++.....£79	Tessina Ex++.....£399
Nikon FE2 Body Ex.....£99	Widelux Ex++.....£899
Tessina Ex++.....£399	Yashica 124 G Mint.....£179
Widelux Ex++.....£899	
Yashica 124 G Mint.....£179	

#### CANON LENSES

EF-S 10-22mm f3.5-4.5 USM Mint.....£399	AF 18mm f2.8 D Ex++.....£749
EF 17-40mm f4L IS USM Mint.....£529	AI-S 18mm f3.5 Mint.....£529
EF 17-55mm f2.8 IS USM Mint.....£549	AF 18-35mm f3.5-4.5 D ED Mint.....£299
EF 24-105mm f4L IS USM Mint.....£529	AF-S DX 18-70mm f3.5-5.6 G ED Mint.....£139
EF 50mm f1.2L USM Mint.....£1049	AF-S DX 18-200mm f3.5-5.6 G ED VR Ex++.....£299
EF 50mm f1.4 USM Mint.....£229	AF-S 24-70mm f2.8 G ED Mint.....£1029
EF 50mm f2.5 Compact Macro Ex++.....£189	AI 35mm f2.8 D PC Ex++.....£299
EF 70-200mm f4L IS USM Mint.....£749	AF-S 70-200mm f2.8 G VR II Mint.....£1249
EF 100mm f2.8 USM Macro Mint.....£349	AF 80-400mm f4.5-5.6 D ED VR Mint.....£799
EF 100-400mm f4.5-5.6L IS USM Mint.....£949	AI-S 85mm f1.4 Mint.....£549
EF 180mm f3.5L USM Mint.....£1049	AF-S 105mm f2.8 Micro G ED VR Mint.....£499
EF Extender 1.4x III Mint.....£329	Sigma 20mm f1.8 EX DG Mint.....£429
EF Extender 2x II Mint.....£229	
Sigma 15-30mm EX DG Mint.....£229	
Sigma 18-125mm DC HSM OS Mint.....£199	

#### OLYMPUS LENSES

35mm Macro f3.5 1/3 Ex++.....£149
70-300mm f4-5.6 1/3 Ex++.....£249
50mm f3.5 OM Macro Mint.....£119

#### LEICA LENSES

21mm f2.8 Elmarit + Viewfinder Mint.....£1499
24mm f2.8 Elmarit ASPH Ex++.....£1499
28mm f2 Summicron ASPH Mint.....£1850
35mm f2 Summicron Mint.....£1149
50mm f1.4 Summilux Ex++.....£1399
50mm f2 Summicron Mint.....£999
50mm f2.5 Summarit Mint.....£799
50mm f2.8 Elmar Ex++.....£399
90mm f2 APO Summicron Mint.....£2099
90mm f2 Summicron Ex++.....£649
Voigtlander 25mm f4 Snapshot Skopar Ex++.....£249
Voigtlander 50mm f1.1 Nokton Mint.....£899

#### MINOLTA LENSES

MC 18mm f9.5 Mint.....£329
MC 24mm f2.8 Mint.....£199
MC 40-80mm f2.8 Mint.....£249
MD 500mm f8 Mint.....£229

#### NIKON LENSES

AF 18mm f2.8 D Ex++.....£749
AI-S 18mm f3.5 Mint.....£529
AF 18-35mm f3.5-4.5 D ED Mint.....£299
AF-S DX 18-70mm f3.5-5.6 G ED Mint.....£139
AF-S DX 18-200mm f3.5-5.6 G ED VR Ex++.....£299
AF-S 24-70mm f2.8 G ED Mint.....£1029
AI 35mm f2.8 D PC Ex++.....£299
AF-S 70-200mm f2.8 G VR II Mint.....£1249
AF 80-400mm f4.5-5.6 D ED VR Mint.....£799
AI-S 85mm f1.4 Mint.....£549
AF-S 105mm f2.8 Micro G ED VR Mint.....£499
Sigma 20mm f1.8 EX DG Mint.....£429

#### OLYMPUS LENSES

35mm Macro f3.5 1/3 Ex++.....£149
70-300mm f4-5.6 1/3 Ex++.....£249
50mm f3.5 OM Macro Mint.....£119

**GoPro HERO3+  
Black Edition**



**£359**

**GoPro HERO3+  
Silver Edition**



**£279**

**GoPro HERO3  
White Edition**



**£199**

**Panasonic  
GM1 + 12-32mm**



**£629**

**Panasonic  
TZ40**



**£229**

**Panasonic  
LF1**



**£329**

**Leica M**



**£5100**

**Leica X Vario**



**£1998**

**Leica C**



**£550**



See our website for full used listings & all the top brands of cameras, lenses, optics & more...

**Part exchange welcome, please call for an estimate**

**www.acecameras.co.uk**

24 hour despatch • Open Mon - Sat: 08:45 - 18:00 • Online 24/7 • Prices & details correct at time of print & include VAT & E&OE



# Camtech

MAIL ORDER HOTLINE:

# 01954 251 715

Open 9am — 9pm, 7 days a week

www.camtechuk.com

Specialists in fine pre-owned cameras, lenses, binoculars and accessories

NEXT DAY DELIVERY GUARANTEED

## Digital Photography

CANON EOS 5D BODY COMPLETE WITH ALL ACCESS.....	MINT-BOXED £445.00
CANON EOS 5D BODY COMPLETE WITH BATT & CHGR.....	EXC++ £375.00
CANON EOS 300 BODY COMPLETE WITH ALL ACCESS.....	MINT-BOXED £199.00
CANON EOS 200 BODY COMPLETE WITH ALL ACCESS.....	MINT- £129.00
CANON EOS 400D COMPLETE WITH ACCESSORIES.....	MINT-BOXED £145.00
CANON EOS 400D + GRIP WITH NI-CAD BATT + CHGR.....	EXC++ £175.00
CANON EOS 1000D BODY WITH CANON 18-55 LENS.....	MINT £175.00
CANON POWERSHOT G9 + BATTERY AND CHARGER.....	MINT- £149.00
CANON 380 EX SPEEDLIGHT.....	EXC++ £79.00
CANON 420 EX SPEEDLITE.....	MINT-BOXED £35.00
CANON 430 EX II SPEEDLITE MK II.....	MINT BOXED £169.00
CANON 430 EX SPEEDLITE.....	MINT-CASED £119.00
SIGMA EM-140 DG ED-ETTL MK II MACRO FLASH.....	MINT BOXED £269.00
CANON BG-E1 BAT GRIP FOR EOS 300D.....	MINT-BOXED £35.00
CANON BG-E2 GRIP FOR EOS 20/30/40D.....	MINT £49.00
CANON BG-E3 BATT GRIP FOR EOS 350D/400D.....	MINT-BOXED £39.00
CANON BG-E4 BATT GRIP FOR EOS SD etc.....	MINT BOXED £99.00
CANON ST-E2 SPEEDLITE TRANSMITTER.....	MINT BOXED £129.00
FUJI X100 COMPLETE WITH FUJI E/R CASE.....	MINT BOXED £545.00
FUJI X10 COMPLETE WITH HOOD AND CASE.....	MINT-BOXED £275.00
FUJI 18mm f2 FUJINON FOR X MOUNT FUJI.....	MINT BOXED AS NEW £319.00
NIKON D800 BODY COMPLETE ONLY 160 ACTUATIONS.....	MINT BOXED £1,595.00
NIKON D700 BODY COMPLETE WITH ACCESSORIES.....	MINT BOXED £975.00
NIKON D700 BODY COMPLETE WITH ACCESSORIES.....	EXC++ BOXED £799.00
NIKON D600 COMP WITH 24-85 VR LENS ONLY 783 ACTS.....	MINT BOXED £1,199.00
NIKON D600 BODY COMPLETE ONLY 783 ACTUATIONS.....	MINT BOXED £999.00
NIKON D7000 BODY COMP ONLY 4453 ACTUATIONS MINT BOXED AS NEW £469.00	
NIKON D300S BODY COMP WITH ALL ACCESSORIES.....	EXC++ BOXED £495.00
NIKON D300 BODY KIT COMPLETE + ALL ACCESSORIES.....	MINT-BOXED £395.00
NIKON D90 BODY COMPLETE WITH ALL ACCESSORIES.....	MINT BOXED £299.00
NIKON D200 BODY KIT COMPLETE WITH ALL ACCESS.....	MINT-BOXED £219.00
NIKON D3000 BODY COMPLETE WITH ACCESSORIES.....	MINT BOXED £149.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS.....	MINT- £189.00
NIKON D80 BODY COMPLETE WITH ACCESS.....	EXC- £159.00
NIKON D70 BODY COMP WITH NIK 18-70 AFS LENS.....	MINT BOXED £275.00
NIKON D70 BODY WITH ACCESSORIES.....	MINT-BOXED £165.00
NIKON D60 BODY COMPLETE WITH ALL ACCESSORIES.....	MINT BOXED £185.00
NIKON D40 BODY WITH NIKON 18-55 MKII + ACCESS.....	MINT BOXED £179.00
NIKON J1 COMPLETE WITH 10 - 30 LENS & CHARGER.....	MINT- £145.00
NIKON MB-D10 BATTERY GRIP FOR D300/300S/700.....	EXC++ £145.00
NIKON MB-D200 BATT GRIP FOR NIKON D200.....	MINT BOXED £75.00
NIKON MB-D80 BATT GRIP FOR NIKON D80/D90.....	EXC++ £50.00
NIKON SB60 DX SPEEDLIGHT COMPLETE.....	MINT-BOXED £59.00
NIKON SB80 DX SPEEDLIGHT WITH MANUAL.....	MINT-BOXED £125.00
NIKON SB600 SPEEDLIGHT + CASE.....	MINT-CASED £175.00
NIKON SB800 SPEEDLIGHT.....	MINT- BOXED £195.00
SIGMA 140 DG MACRO FLASH ITTL FOR NIKON.....	MINT BOXED £245.00
SIGMA EF-530 DG ST ELECTRONIC FLASH IIII NIKON FIT.....	MINT BOXED £75.00
NIKON SC 29 TTL REMOTE CORD.....	MINT £49.00
SIGMA 10-20mm f4.5/5.6 DC EX HSM FOR OLYMPUS 4/3rds.....	MINT+HOOD £289.00
OLYMPUS HLD-5 BATTERY GRIP FOR E620 BODY.....	MINT £45.00
OLYMPUS 45mm f1.8 ZUIKO DIGITA MICRO 4/3rds.....	MINT BOXED £159.00
OLYMPUS 12 - 60mm f2.8/4 SWD ZUIKO DIG ED 4/3RDS.....	MINT CASED £575.00
OLYMPUS 14 - 45mm f3.5/5.6 ZUIKO DIGITAL 4/3rds LENS.....	MINT+HOOD £99.00
OLYMPUS 14 - 42mm f3.5/5.6 MK II "R" MSC MICRO 4/3rdsMINT AS NEW £165.00	
PANASONIC LUMIX DMC-G6 TOTALLY AS NEW LATEST.....	MINT BOXED £249.00
PANASONIC LUMIX DMC-G2 BODY & CHARGER.....	MINT £119.00
PANASONIC GX1 BODY COMPLETE WITH ALL ACCESS.....	MINT-BOXED £189.00
PANASONIC GF1 BODY COMP WITH ACCESSORIES.....	MINT £99.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £145.00
PANASONIC 20mm f1.7 LUMIX G MICRO 4/3rds LENS.....	MINT CASED £259.00
PANASONIC 14 - 45mm f3.5/5.6 LUMIX G OIS MICRO 4/3rds.....	MINT £175.00
PANASONIC 45 - 200mm f4.5/5.6 LUMIX VARIO MICRO 4/3rds.....	MINT BOXED £185.00
PANASONIC 100 - 300mm f4.5/5.6 LUMIX G MICRO 4/3rds.....	MINT BOXED £319.00
PENTAX Q BODY + PENTAX 5 - 15mm LENS AS NEW.....	MINT BOXED £129.00
METZ 48 AF-1 FLASH UNIT FOR OLYMPUS/PANASONIC.....	MINT- £99.00
SONY ALPHA 28 - 75mm f2.8 SAM LENS.....	MINT BOXED £249.00
SIGMA 18 - 200mm f3.5/5.6 3 DC SLD GLASS FOR SONY.....	MINT BOXED £125.00
SONY ALPHA HVL-F36AM FLASH GUN.....	MINT CASED £145.00

## Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1NRS BODY.....	MINT- £325.00
CANON EOS 1NHS.....	MINT-BOXED £199.00
CANON EOS 1 BODY.....	EXC- £115.00
CANON EOS 3 BODY.....	EXC++ £125.00
CANON EOS 5 BODY.....	EXC++ £59.00
CANON 20 - 35mm f2.8 USM "L".....	MINT- £575.00
CANON 24 - 70mm f2.8 USM "L" MK1 + HOOD.....	MINT- CASED £799.00
CANON 24 - 105mm f4 USM "L" IS + HOYA PRO FILT.....	MINT BOXED £625.00
CANON 70 - 200mm f4 USM "L" IMAGE STABILIZER.....	MINT BOXED £789.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STAB DO LENS.....	MINT BOXED £599.00
CANON 100 - 400mm f4.5/5.6 USM "L" IMAGE STABILIZER.....	MINT BOXED £895.00
CANON 180mm f3.5 USM "L" MACRO LENS.....	MINT BOXED £945.00
CANON 49mm f2.8 STM LENS.....	MINT BOXED £139.00
CANON 50mm f1.8 MKII.....	MINT-BOXED £69.00
CANON 60mm f2.8 EF-S USM MACRO.....	MINT BOXED AS NEW £295.00
CANON 100mm F2.8 USM MACRO + HOYA UV FILTER.....	MINT BOXED £299.00
CANON 200mm f2.8 USM MK II WITH HOOD.....	MINT £499.00
CANON TRIPPO MOUNT RING FOR 200mm f2.8.....	MINT £79.00
CANON 15 - 85mm f1.35/5.6 USM IMAGE STABILIZER.....	MINT BOXED £495.00
CANON 17 - 95mm f2.8 USM IMAGE STABILIZER.....	MINT-BOXED £575.00
CANON 17 - 85mm f4/5.6 IMAGE STABILIZER.....	MINT £189.00
CANON 18 - 95mm f3.5/5.6 MK II.....	MINT £59.00
CANON 18 - 95mm f3.5/5.6 IS MK II IMAGE STABILIZER.....	MINT £99.00
CANON 20 - 35mm f3.5/4.5 USM.....	MINT £175.00
CANON 28 - 80mm f3.5/5.6 USM MK V.....	MINT £49.00
CANON 28 - 90mm f4/5.6 USM.....	MINT £69.00
CANON 28 - 105mm f3.5/4.5 USM.....	MINT £125.00
CANON 35 - 80mm f4/5.6 EF MKIII.....	MINT £99.00
CANON 70 - 300mm f4/5.6 USM IMAGE STAB DO LENS.....	MINT BOXED £599.00
CANON 75 - 300mm f4/5.6 USM IMAGE STABILIZER.....	MINT-BOXED £199.00
CANON 75 - 300mm f4.5/5.6 + HOOD.....	MINT £89.00
CANON 75 - 300mm f4.5/5.6 MK III.....	MINT BOXED £99.00
CANON 52mm CLOSE UP LENS TYPE 250D.....	MINT BOXED £69.00
KENCO DG CANON FIT TUBE SET 12,20,36mm.....	MINT BOXED £99.00
CANON EF 1.4x EXTENDER MK I.....	MINT £179.00
CANON EF 2.0x EXTENDER MK I.....	MINT CASED £199.00
CANON EF 2.0x EXTENDER MK II.....	MINT BOXED £239.00

KENCO TELEPLUS PRO 300 DGX 1.4 TELECONVERTER.....	MINT BOXED £159.00
KENCO TELEPLUS PRO 300 DGX 2.0 TELECONVERTER.....	MINT BOXED £165.00
TELEPLUS MC7 7 ELEMENT 2x TELECONVERTER.....	MINT- £89.00
CANON 540 EZ FLASH + INST.....	MINT BOXED £69.00
CANON 540 EZ FLASH + INST.....	MINT- CASED £59.00
CANON 420 EZ FLASH.....	MINT CASED £39.00
CANON ST-E2 SPEEDLITE TRANSMITTER.....	MINT BOXED £125.00
CANON ANGLE FINDER B.....	MINT BOXED £79.00
CANON ANGLE FINDER C.....	MINT CASED £125.00
CANON LC3 TRANSMITTER AND RECIEVER.....	MINT £115.00
CANON PB-E1 BOOSTER FOR EOS 1/3 etc.....	MINT- £69.00
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE.....	MINT CASED £499.00
SIGMA 10mm f2.8 EX DC FISHEYE HSM.....	MINT BOXED £345.00
SIGMA 20mm f1.8 EF DG ASPHERIC RF (LATEST).....	MINT BOXED £325.00
SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST).....	MINT- £285.00
SIGMA 35mm f1.4 DG HSM LATEST ART LENS.....	MINT BOXED £499.00
SIGMA 105mm f2.8 EX DG MACRO SUPERB SHARP LENS.....	MINT BOXED £345.00
SIGMA 12 - 24mm f4.5/5.6 EX DG HSM + HOOD.....	MINT BOXED £345.00
SIGMA 20 - 40mm f2.8 EX ASPHERICAL DG.....	MINT BOXED £245.00
SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD.....	MINT-CASED £269.00
SIGMA 70 - 300mm f4/5.6 APO MACRO + HOOD.....	MINT- £59.00
SIGMA 170 - 500mm f5/6.3 APO COMP WITH HOOD.....	MINT-BOXED £395.00
TAMRON 10 - 24mm f3.5/4.5 Di II LD AF SP ASPHERIC.....	MINT BOXED £279.00
TAMRON 28 - 75mm f2.8 XR Di LD ASPHERIC (LATEST).....	MINT BOXED £245.00
TAMRON 55 - 200mm f4/5.6 LD MACRO Di II.....	MINT BOXED £65.00
TOKINA 10 - 17mm f3.5/4.5 AT-X DX LENS (LATEST).....	MINT £345.00
CANON F1 AE BODY 1984 LOS ANGELES OLYMPIC ED.....	MINT BOXED NEW £995.00
CANON AUTO BELLOWS.....	MINT £69.00

## Contax 'G' Compacts & SLR & Ricoh

CONTAX G1 BODY.....	MINT- £175.00
CONTAX TIX TITANIUM COMPACT + LEATHER CASE.....	MINT CASED £399.00
CONTAX 21mm f2.8 BIOGON T* WITH FILTER & FINDER.....	MINT CASED £695.00
CONTAX 90mm f2.8 SONNAR "G" + HOOD + FILTER, CAP.....	MINT £199.00
CONTAX 90mm f2.8 SONNAR "G" + HOOD.....	MINT- BOXED £219.00
CONTAX TLA 140 FLASH FOR G1/G2.....	MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2.....	MINT CASED £99.00
CONTAX GD1 DATABASE FOR CONTAX T3.....	MINT-BOXED £69.00
CONTAX SA-2 FLASH ADAPTOR.....	MINT £55.00
CONTAX AX AUTOFOCUS BODY (RARE NOW).....	MINT- £399.00
CONTAX ARIA BODY (STRAP INSTRUCTIONS).....	EXC++ BOXED £199.00
CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION.....	MINT £65.00
CONTAX 28mm f2.8 DISTAGON T* MM.....	MINT BOXED £295.00
CONTAX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD.....	MINT £225.00
CONTAX 50mm F1.4 MM.....	MINT BOXED £295.00
CONTAX 50mm f1.7 PLANAR AE.....	MINT £125.00
CONTAX 85mm f1.4 A/F "D".....	MINT- £425.00
CONTAX 135mm F2.8 SONNAR T* MM.....	EXC++ BOXED £195.00
CONTAX 35 - 70mm f3.4 VARIO SONNAR.....	MINT BOXED £295.00
CONTAX TLA 280 FLASH.....	MINT- £99.00
RICOH GR1 V DATE COMP + CASE & HOYA FILTER SET.....	MINT-BOXED £295.00

## Leica 'M', 'R' & Screw & Binoculars

LEICA M7 BLACK BODY COMPLETE REALLY NICE.....	MINT-BOXED £1,399.00
LEICA M4-P 70TH ANNIVERSARY 1913-1983.....	MINT- BOXED £1,195.00
LEICA M4 P BLACK BODY.....	MINT-BOXED £995.00
LEICA M5 S/W COMPLETE WITH ER CASE.....	EXC++ £675.00
LEICA Mda BODY SER NO 12659XX CIRCA 1970.....	MINT- £575.00
LEICA Mda BODY SER NO 14111XXCIRCA 1975-76.....	EXC++ £475.00
LEICA II BODY SER NO 1816XX C1945 NEEDS SERVICE.....	EXC++ £179.00
LEICA CL BODY COMP WITH 40mm f2 SUMMICRON.....	MINT- £795.00
LEICA CL BODY.....	MINT- £495.00
MINOLTA CLE WITH 40mm f2 ROKKOR.....	EXC++ £499.00
MINOLTA GLE BODY COMPLETE WITH CASE.....	EXC++ £365.00
VOIGTLANDER 28mm f1.9 WITH M RING.....	MINT £395.00
LEICA 50mm f2 SUMMICRON CHROME M FIT.....	EXC++ £595.00
LEICA 50mm f2.5 SUMMARIT M 6 BIT LATEST.....	MINT BOXED £765.00
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD.....	MINT £875.00
LEICA 90mm f4 COLL ELMAR M MOUNT.....	EXC++ IN KEEPER £145.00
LEICA 90mm f4 C ELMAR + HOOD.....	MINT £395.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT.....	EXC++ £99.00
LEICA 135mm f4.5 HEKTOR IN KEEPER.....	EXC++ £199.00
LEICA 90mm f4 ELMAR BLACK SCREW.....	MINT- £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW.....	EXC++ £99.00
LEICA HANDGRIP FOR M8/M9 etc.....	EXC++ BOXED £145.00
LEICA WINDER M4-2 FOR M4 etc.....	MINT-BOXED £145.00
LEICAFLX SL BODY CHROME.....	MINT-BOXED £299.00
LEICA 50mm f2 SUMMICRON R 3 CAM.....	EXC++ £299.00
LEICA 180mm f4 ELMARIT R 3 CAM.....	EXC++ £345.00
LEICA 70 - 210mm f4 VARIO ELMAR R.....	EXC++ £399.00
LEICA MOTORWINDER AND STRAP FOR R6 etc.....	MINT BOXED £145.00
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE.....	MINT £99.00
ZEISS 8x20 B MONOCULAR WITH CASE.....	MINT CASED £125.00
SWAROVSKI 8 x 50 SLC "B" BINOCULARS WITH CASE.....	MINT BOXED £699.00
SWAROVSKI 8x30 WB SLC BINOCULARS WITH CASE.....	MINT- CASED £469.00

## Medium & Large Format

BRONICA ETRS BODY + 120 BACK,LENS & WLF + GRIP.....	EXC++ £169.00
BRONICA ETRS COMPLETE WITH 75mm EII + 120 BACK.....	EXC++ £175.00
BRONICA 50mm f2.8 ZENZANON MC.....	EXC++ £99.00
BRONICA 150mm f3.5 ZENZANON E MC.....	MINT BOXED £99.00
BRONICA 150mm f3.5 ZENZANON E MC.....	MINT £89.00
BRONICA 150mm F4 E.....	MINT- £89.00
BRONICA ETRSI 120 BACK.....	MINT- £79.00
BRONICA ETRS/ETRISI POLAROID BACK.....	MINT £69.00
BRONICA AEII METERED PRISM.....	MINT- £89.00
BRONICA PLAIN PRISM FOR ETRS/ETRISI.....	EXC++ £59.00
BRONICA MOTOR WINDER E.....	EXC++ £89.00
BRONICA 150mm f3.5 ZENZANON S.....	MINT- £165.00
BRONICA SQA + 80mm f2.8 S, PRISM FOR,BACK, GRIP.....	MINT-EXC++ £395.00
BRONICA 65mm f4 ZENZANON PS FOR SQ.....	MINT-CASED £145.00
BRONICA 110mm f4 PS ZENZANON MACRO FOR SQ.....	MINT-CASED £365.00
BRONICA 150mm f4 PS ZENZANON FOR SQ.....	MINT-CASED £145.00
BRONICA SQAII 120 MAGAZINE BACK.....	EXC++ £45.00
BRONICA SQA/IVM POLAROID MAGAZINE BACK.....	MINT BOXED £69.00
BRONICA 135W BACK FOR SQ VERY RARE.....	EXC++ £165.00
FUJI 645 WIDE S PROFESSIONAL WIDE 60.....	MINT-CASED £395.00
FUJI GW 670 MK III C/W 90mm f3.5 LENS.....	MINT BOXED £675.00
MAMIYA 6 BODY WITH 50mm f4 "G" FOR 6 + HOOD,FILT.....	MINT- £1,265.00

MAMIYA 150mm f4.5 "G" WITH HOOD.....	MINT £395.00
MAMIYA 43mm f4.5 WITH FINDER & HOOD FOR 7/7II.....	MINT BOXED £799.00
MAMIYA 150mm f4.5 WITH HOOD FOR 7/7II.....	MINT BOXED £395.00
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 7/7II.....	MINT £425.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ.....	MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ.....	MINT- £195.00
MAMIYA 150mm f3.5 A/F FOR 645 A/F.....	MINT £299.00
MAMIYA 210mm f4 SEKOR C FOR 645.....	MINT CASED £195.00
MAMIYA 180mm F4.5 SEKOR FOR RB.....	MINT £169.00
MAMIYA RZ 67 PRO BACK.....	MINT- £69.00
MAMIYA 220 BACK FOR RZ 67.....	MINT- £95.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7.....	MINT- £195.00
PENTAX 55mm f2.8 FOR PENTAX 645.....	MINT BOXED £199.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD.....	MINT- £199.00
ROLLEIFLEX SCHNEIDER 150mm f4.6 MAKRO FOR 6008.....	MINT- £575.00
WISTA TYPE N 4x5 MOUNT ROLL FILM HOLDER FOR 6x7.....	MINT-BOXED £145.00
YASHICAMAT 1246 COMPLETE WITH CASE.....	EXC++ £179.00
YASHICAMAT 1246 COMPLETE WITH CASE.....	MINT £225.00

## Hasselblad

HASSELBLAD 503CX COMP WITH 80mm CF + A12 BACK.....	MINT- £825.00
HASSELBLAD 503 CxI BODY + WLF.....	MINT- £495.00
HASSELBLAD 500CM + 80mm f2.8 T* + HOOD BLACK.....	MINT- £675.00
HASSELBLAD 500CM BODY WITH 80mm f2.8 T* + HOOD.....	MINT- £695.00
HASSELBLAD 90mm f4 FOR XPAN.....	MINT- IN KEEPER £385.00
HASSELBLAD 500EL/M BODY + A12 BLACK BACK.....	EXC++ £299.00
HASSELBLAD 50mm f4 CF FLE DISTAGON + HOOD.....	MINT BOXED £699.00
HASSELBLAD 150mm f4.5 SONNAR CF.....	EXC++ £375.00
HASSELBLAD 4504 PRO FLASH COMPLETE.....	MINT BOXED UNUSED £145.00
HASSELBLAD A12 BACK.....	EXC+++ £99.00
HASSELBLAD CW WINDER + REMOTE.....	MINT £299.00
HASSELBLAD PLAIN PRISM.....	EXC £75.00
HASSELBLAD PM PRISM.....	MINT £199.00
HASSELBLAD 500CM/503 WLF BLACK.....	MINT £125.00
HASSELBLAD EXTENSION TUBE 166 F.....	MINT- £75.00

## Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F6 REALLY MINT AS NEW.....	MINT BOXED £975.00
NIKON F5 BODY REALLY NICE LITTLE USE .....	MINT-BOXED £375.00
NIKON F60 BODY .....	MINT- £39.00
NIKON F55 BODY .....	MINT-BOXED £39.00
NIKON 10.5mm f2.8 "G" IF-ED A/F DX FISHEYE LENS .....	MINT BOXED £395.00
NIKON 10.5mm f2.8 "G" IF-ED A/F DX FISHEYE LENS .....	MINT CASED £385.00
NIKON 28mm f2.8 A/F .....	MINT £129.00
NIKON 50mm f1.4 A/F "D" .....	MINT BOXED £195.00
NIKON 85mm f1.4 A/F "D" WITH HOOD .....	MINT BOXED £95.00
NIKON 105mm f2.8 "G" IF- ED AF-S VIB REDUCTION .....	MINT BOXED £499.00
NIKON 180mm f2.8 A/F IF-ED .....	MINT CASED £299.00
NIKON 180mm f2.8 A/F D IF-ED LATEST LENS .....	MINT BOXED £465.00
NIKON 17 - 55mm f2.8 f2.8 "G" IF-ED AF-S + HOOD .....	MINT BOXED £695.00
NIKON 18 - 35mm f3.5/4.5 "D" IF-ED A/F .....	MINT-BOXED £325.00
NIKON 18 - 70mm f3.5/4.5 "G" DX IF ED AF- S CASED .....	MINT-HOOD £149.00
NIKON 18 - 105mm f3.5/5.6 "G" DX ED AF-S VIBR RED .....	MINT BOXED £149.00
NIKON 18 - 200mm f3.5/5.6 "G" DX ED AF-S VR II LATEST .....	MINT BOXED £479.00
NIKON 24 - 85mm f3.5/4.5 "G" AF-S ED VR .....	MINT BOXED AS NEW £345.00
NIKON 28 - 85mm f3.5/4.5 A/F .....	MINT- £69.00
NIKON 35 - 70mm f3.3/4.5 A/F .....	MINT- £75.00
NIKON 35 - 80mm f4.5/5.6 A/F "D" .....	MINT BOXED £55.00
NIKON 35 - 105mm f3.5/4.5 A/F WITH MACRO .....	MINT £129.00
NIKON 55 - 300mm f4.5/5.6 "G" DX AF-S VIBRATION RED .....	MINT BOXED £199.00
NIKON 70 - 200mm f2.8 IF/ED AF-S VIBRATION REDUCTION .....	MINT BOXED £999.00
NIKON 70 - 300mm f4/5.6 "G" BLACK .....	MINT-BOXED £95.00
NIKON 70 - 300mm f4/5.6 "D" ED .....	MINT-BOXED £145.00
NIKON 70 - 300mm f4.5/5.6 "G" IF-ED AF-S VIB REDUCTION MINT BOXED .....	MINT BOXED £299.00
NIKON 80 - 200mm f2.8 IF-ED A/F .....	EXC++ £295.00
NIKON 80 - 200mm f2.8 IF-ED A/F "D" .....	MINT CASED £395.00
NIKON 80 - 200mm f2.8 IF-ED A/F 2 TOUCH .....	MINT BOXED £575.00
NIKON 80 - 400mm f4.5/5.6 D ED VIBRATION REDUCTION .....	MINT-BOXED £799.00
NIKON TC14E AF- 1 1.4x TELECONVERTER .....	MINT-BOXED £165.00
NIKON TC20E AF-1 2.0x TELECONVERTER .....	MINT-BOXED £145.00
NIKON TC20E II AF-S TELECONVERTER .....	MINT BOXED £195.00
NIKON S828 SPEEDLIGHT .....	MINT-BOXED £65.00
TAMRON 1.4x A/F "D" TELECONVERTER NIKON FIT .....	MINT £75.00
KENKO 1.5x EXTENDER TELEPLUS SHQ DG NIK A/FD .....	MINT £75.00
NIKON FIT TRI-PLUS EXT TUBE SET 12mm,20mm,36mm .....	MINT £45.00
SIGMA 1.4x EX CONVERTER .....	MINT CASED £125.00
NIKON MC 36 TIMER REMOTE CONTROL FOR D700/D200/300 .....	MINT- £99.00
NIKON D200 ACTION FINDER FOR NIKON F4/S/E .....	MINT £195.00
SIGMA 50mm f2.8 EX DG MACRO .....	MINT BOXED £195.00
SIGMA 70mm f2.8 EX DG MACRO (LATEST VERSION) .....	MINT BOXED £299.00
SIGMA 180mm f5.6 MACRO A/F APO .....	MINT BOXED £175.00
SIGMA 500mm f4.5 EX DG HSM (LATEST VERSION) .....	EXC+++CASED £2,195.00
SIGMA 10 - 20mm f4/5.6 EX DC HSM .....	MINT BOXED £265.00
SIGMA 17 - 35mm f2.8/4 EX AF ASHERICAL .....	EXC++BOXED £150.00





# Ask the experts at london **camera** exchange

THE UK'S BIGGEST PHOTO SPECIALIST

## PART **EXCHANGE** WELCOME

Upgrading - we want your old camera! It may be worth more than you think! Quality equipment bought outright!



### CANON POWERSHOT G15

Bright f/1.8-2.8, 28mm, 5x zoom lens,  
12.1 MP CMOS sensor, Intelligent IS,  
3.0" LCD, full manual, RAW shooting,  
full HD movies and HDR mode.  
rrp £479.99

12.1 MEGAPIXELS

**£299.99**

**SAVE  
£180**  
on rrp

**LCE EXCLUSIVE!**

### NIKON D3300 & 18-55MM VR II LENS

Small, lightweight, powerful yet easy to  
operate D-SLR. Superior  
low-light performance  
(up to ISO 12,800), Guide  
Mode and optional  
Wireless Mobile Adapter  
makes it easy to upload  
photos to your favourite  
sites via a smart device.

24.2 MEGAPIXELS

**£549.99**

**NEW**

### PANASONIC LUMIX DMC-GX7 & 14-42MM ASPH LENS

High quality camera with  
built-in high resolution  
tilting viewfinder, input  
dials and buttons.  
New 16 MP LIVE MOS  
sensor delivering  
fantastic images.

16.0 MEGAPIXELS

**£649.99\***

\* AFTER CASHBACK.  
IN-STORE PRICE £749.99

**FREE  
NATIONAL  
TRUST  
MEMBERSHIP**  
ends 31/3/14

**£100  
CASHBACK**  
ENDS 31TH  
MAR 2014

### FUJIFILM FINEPIX X-M1 & 16-50MM F3.5-5.6 OIS LENS

Latest stunning CSC  
from Fuji with X-Mount  
interchangeable lens  
system teamed X-Trans  
APS-C CMOS sensor,  
3.0-inch Tilting LCD  
screen and built-in  
flash.

16.3 MEGAPIXELS

**£499.99**

**CLAIM A  
FREE  
50-230MM  
XC LENS**  
worth £379.99  
ends 31/03/14

**The  
Photography  
Show**  
1-4 MARCH 2014  
THE NEC, BIRMINGHAM

**See us on: Stand L70**

**VISIT THE LCE  
TRADE-IN  
ZONE**  
ON OUR STAND FOR  
GREAT PART-EX  
DEALS!

**BATH**  
01225 462234

**BRISTOL (RAV. DOWN ST)**  
0117 929 1935

**BRISTOL (BROADMEAD)**  
0117 927 6185

**CHELTENHAM**  
01242 519 851

**CHESTER**  
01244 326531

**CHESTERFIELD**  
01246 211891

**COLCHESTER**  
01206 573444

**DERBY**  
01332 348644

**EXETER**  
01392 279024

**FAREHAM**  
01329 236441

**GLOUCESTER**  
01452 304513

**GUILDFORD**  
01483 504040

**LEAMINGTON**  
01926 886166

**LINCOLN (HIGH ST)**  
01522 528577

**LINCOLN (SILVER ST)**  
01522 514131

**LONDON (STRAND)**  
0207 3790200

**MANCHESTER**  
0161 834 7500

**NORWICH**  
01603 612537

**NOTTINGHAM**  
0115 941 7486

**PLYMOUTH**  
01752 664894

**PORTSMOUTH**  
023 9283 9933

**READING**  
0118 9592149

**SALISBURY**  
01722 335436

**SOUTHAMPTON (CIVIC CL B)**  
023 8033 1720

**SOUTHAMPTON (HIGH ST)**  
023 8022 1597

**TAUNTON**  
01823 259955

**WINCHESTER**  
01962 866203

**WORCESTER**  
01905 22314

**OPENING TIMES:**  
Monday—Saturday  
9am—5:30pm

Selected stores open Sunday  
- please check for details.

**28 BRANCHES NATIONWIDE**

**UK MAIL ORDER** Next day delivery available from all LCE branches. Postage & Insurance £4.99 for most items. E. & O. E. Prices quoted include VAT @ 20%. Prices subject to change. Goods subject to availability.

SEARCH OUR USED EQUIPMENT AT:

**www.LCEgroup.co.uk**







## Canon EOS 100D

A DSLR you'll never want to leave behind.

A small and responsive DSLR to take everywhere. The 18-megapixel EOS 100D delivers superb photos and video and features an optical viewfinder and intuitive touch-screen controls.



Body SRP £569.00  
Lens sold separately

In stock from **£399.00**

Learn more about how to get the best out of this camera with an Expanded Guide at **only £14.99**

## Canon EOS 700D

Let your creativity grow.

Step into DSLR photography and let your creativity grow. Produce superb photos and video with an 18-megapixel sensor and enjoy shooting with an easy to use Vari-angle Clear View LCD II Touch screen.



Body SRP £743.99  
Lens sold separately

In stock from **£489.00**

Purchase the EOS 700D and receive a **FREE SanDisk 32GB Extreme Pro SDHC card** with the stock bundle

## Canon EOS 70D

Capture the moment at seven frames per second.

Capture stunning stills and Full-HD movies with the high performance EOS 70D, featuring 7fps full resolution shooting, an advanced 19-point AF system and Canon's unique Dual Pixel CMOS AF technology.



EOS 70D Body Only  
SRP £1,079.99

In stock from **£858.00**

Visit us this weekend online for further details on the 70D, and discover a range of money saving deals

## Canon EOS 1100D

- ▶ 12 Megapixel CMOS sensor
- ▶ On-screen Feature Guide
- ▶ Creative Auto and Basic +
- ▶ HD Video capture
- ▶ Compact & Lightweight



EOS 1100D Body Only **£239.00** EOS 1100D + 18-55 IS II **£299.00**

Add a Canon LP-E10 battery for only **£35.99**

## Canon EOS 600D

- ▶ 18 Megapixel CMOS sensor
- ▶ Scene Intelligent Auto mode
- ▶ Full HD movies
- ▶ Up to 3.7fps shooting
- ▶ 3.0" Vari-angle LCD Screen



EOS 600D Body Only **£359.00** EOS 600D + 18-55 IS II **£409.00**

Purchase the EOS 600D and receive a **FREE Manfrotto MK3935-PD tripod & 16GB SDHC Card!**

## Canon EOS 7D

- ▶ 18 Megapixel CMOS sensor
- ▶ Up to 8fps shooting
- ▶ Full HD movies
- ▶ Magnesium alloy body
- ▶ 3.0" Clear View II LCD



EOS 7D Body Only **£1,029.00** EOS 7D + 17-55 IS **£1,649.00**

Add a Canon LP-E6 battery for only **£64.99**

## Canon EOS 6D

- ▶ 20.2 megapixel full-frame sensor
- ▶ Tough, lightweight construction
- ▶ Max ISO 25,600
- ▶ Stunning 1080p movies
- ▶ Wi-Fi file transfer



EOS 6D Body Only **£1,349.00** EOS 6D + 24-105 IS USM **£1,925.00**

Add a Canon BG-E13 battery grip for only **£174.99**

## Canon EOS 5D Mark III

- ▶ 22.3 megapixel full-frame sensor
- ▶ 61-point AF
- ▶ 6 fps continuous shooting
- ▶ ISO 100-25,600 sensitivity
- ▶ Full-HD video with manual control



EOS 5D Mk III Body Only **£2,299.00** EOS 5D III + 24-105 IS USM **£2,899.00**

Purchase the Canon EOS 5D Mark III and receive a **FREE Canon BG-E11 battery grip** - while stock lasts

## Canon EOS-1D X

- ▶ 18.1 MP full frame sensor
- ▶ Up to 12fps
- ▶ 100-51200 ISO, up to H204800
- ▶ 61 point AF system
- ▶ Full HD 1080p EOS movie



EOS-1D X Body Only **£4,845.00** See web for 0% 2 years interest free credit

Add a Canon LP-E4N battery for only **£139.99**

## Canon EOS M

- ▶ 18 Megapixel CMOS sensor
- ▶ Compact body
- ▶ Full HD movies
- ▶ On camera guide
- ▶ 3.0" Touch LCD screen



EOS M + 18-55 IS **£349.00** See website for a special offer on the EOS M!

Purchase the EOS M and receive a **FREE SanDisk 16GB Extreme SDHC Card!**

**Shooting Football at Brighton & Hove Albion!**  
 Saturday 22<sup>nd</sup> February 2014 **OR** Saturday 22<sup>nd</sup> March 2014  
**Only £249.00**. See web for details

## CANON LENSES

Prices on Canon lenses change DAILY!  
 See [www.ParkCameras.com/AP](http://www.ParkCameras.com/AP) for our latest low price.

14mm f/2.8L II USM <b>£1,898.00</b>	300mm f/2.8L USM IS II <b>£5,299.00</b>	EF-S 18-200mm f/3.5-5.6 IS <b>£404.00</b>
20mm f/2.8 USM <b>£409.00</b>	300mm f/4.0L USM IS <b>£1,139.00</b>	24-70mm f/2.8L II USM <b>£1,799.00</b>
24mm f/1.4L Mk II USM <b>£1,359.00</b>	400mm f/2.8L USM IS II <b>£8,279.00</b>	24-70mm f/4.0L IS USM <b>£1,029.00</b>
24mm f/2.8 IS USM <b>£458.00</b>	400mm f/4.0 DO L USM IS <b>£5,399.00</b>	24-105mm f/4.0L IS USM <b>£839.00</b>
28mm f/1.8 USM <b>£369.00</b>	400mm f/5.6L USM <b>£1,128.00</b>	24-105mm IS (White Box) <b>£699.00</b>
28mm f/2.8 IS USM <b>£419.00</b>	500mm f/4.0L USM IS II <b>£7,749.00</b>	28-135mm f/3.5-5.6 USM IS <b>£379.00</b>
35mm f/1.4L USM <b>£1,169.00</b>	600mm f/4.0L USM IS II <b>£10,479.00</b>	28-300mm f/3.5-5.6L IS USM <b>£2,199.00</b>
35mm f/2.0 IS USM <b>£489.00</b>	800mm f/5.6L IS USM <b>£9,739.00</b>	EF-S 55-250mm f/4-5.6 IS II <b>£199.00</b>
40mm f/2.8 STM <b>£169.00</b>	TSE 17mm f/4.0L <b>£1,999.00</b>	EF-S 55-250mm f/4-5.6 IS STM <b>£315.00</b>
50mm f/1.2 L USM <b>£1,242.00</b>	TSE 24mm f/3.5L II <b>£1,699.00</b>	70-200mm f/2.8L IS II USM <b>£1,979.00</b>
50mm f/1.4 USM <b>£295.00</b>	TSE 45mm f/2.8 <b>£1,129.00</b>	70-200mm f/2.8L USM <b>£1,019.00</b>
50mm f/1.8 II <b>£85.00</b>	TSE 90mm f/2.8 <b>£1,124.00</b>	70-200mm f/4.0L IS USM <b>£979.00</b>
50mm f/2.5 Macro <b>£227.00</b>	8-15mm f/4L Fisheye USM <b>£1,099.00</b>	70-200mm f/4.0L USM <b>£519.00</b>
EF-S 60mm f/2.8 Macro <b>£365.00</b>	EF-S 10-22mm f/3.5-4.5 USM <b>£489.00</b>	70-300mm f/4.0-5.6 IS USM <b>£389.00</b>
MP-E 65mm f/2.8 <b>£853.00</b>	EF-S 15-85mm f/3.5-5.6 IS USM <b>£589.00</b>	70-300mm f/4.0-5.6L IS USM <b>£1,232.00</b>
85mm f/1.2L II USM <b>£1,758.00</b>	16-35mm f/2.8L II USM <b>£1,218.00</b>	70-300mm f/4.5-5.6 IS USM <b>£1,139.00</b>
85mm f/1.8 USM <b>£298.00</b>	17-40mm f/4.0L USM <b>£629.00</b>	75-300mm f/4.0-5.6 Mk III <b>£199.00</b>
100mm f/2 USM <b>£349.00</b>	EF-S 17-55mm f/2.8 IS USM <b>£642.00</b>	75-300mm f/4.0-5.6 USM III <b>£209.00</b>
100mm f/2.8 USM Macro <b>£429.00</b>	EF-S 17-85 f/4.0-5.6 IS USM <b>£358.00</b>	100-400mm f/4.5-5.6L USM IS <b>£1,279.00</b>
100mm f/2.8L Macro IS USM <b>£739.00</b>	EF-S 17-85 IS (P40 packaging) <b>£329.00</b>	200-400mm f/4.0L USM IS <b>£10,499.00</b>
135mm f/2.0L USM <b>£909.00</b>	EF-S 18-55mm f/3.5-5.6 IS II <b>£189.00</b>	1.4x III Extender <b>£409.00</b>
180mm f/3.5L USM Macro <b>£1,273.00</b>	EF-S 18-55mm IS II (P40 packaging) <b>£85.00</b>	2x III Extender <b>£409.00</b>
200mm f/2.0L IS USM <b>£4,669.00</b>	EF-S 18-135mm IS STM <b>£369.00</b>	EF 12 II Extension Tube <b>£79.99</b>
200mm f/2.8L USM/2 <b>£639.00</b>	18-135mm IS (P40 packaging) <b>£299.00</b>	EF 25 II Extension Tube <b>£139.99</b>

## Canon EF-S 10-22mm

f/3.5-4.5 USM

An ultra wide-angle zoom lens that is small & lightweight



**Now Only £489.00**  
SRP £1,187.99

Add a Canon TW-83E lens hood for **only £37.49** with this lens!

## Canon EF 24-70mm

f/2.8L II USM

The perfect companion to any full-frame EOS camera



**Now Only £1,799.00**  
SRP £2,799.99

Add a Lowepro Street & Field lens case for **only £21.00** with this lens!

## Canon EF 70-200mm

f/2.8L IS II USM

An essential telezoom lens for sports, wildlife or portraits



**Now Only £1,899.00**  
SRP £2,799.99

Add a Moxa 77mm SH-MC-Pro 1 UV filter for **only £55.99** with this lens!

## CANON PRINTERS

### Canon PIXMA Pro-100

The printer your images deserve

- ▶ Up to A3+ prints
- ▶ B-Ink system
- ▶ Fast printing
- ▶ Quality grayscale prints



**Now Only £369.00**  
Was £562.80

Add a pack of 8 spare inks and a pack of A3 platinum paper (20 sheets) for **£19.99**

### Canon PIXMA Pro-10

The printer your images deserve

- ▶ Up to A3+ prints
- ▶ 10 pigment inks
- ▶ Wi-Fi certified
- ▶ Professional colour and mono prints



**Now Only £499.00**  
Was £778.80

Add a pack of 10 spare inks & a pack of A3 platinum paper (20 sheets) for **£39.99**

### Canon PIXMA Pro-1

The printer your images deserve

- ▶ Up to A3+ prints
- ▶ 12-ink system
- ▶ Fast printing
- ▶ Quality colour & grayscale prints



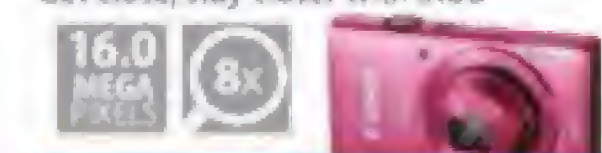
**Now Only £645.00**  
Was £958.80

**FREE** pack of A3 platinum paper (20 sheets) when bought with this printer!

## CANON COMPACT CAMERAS

### Canon IXUS 140

Get close, stay closer with IXUS

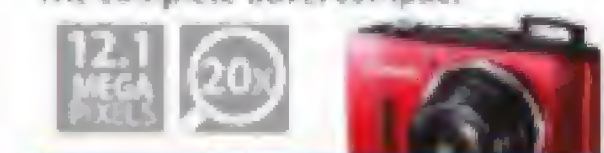


**Now Only £119.00**  
SRP £159.00

Add a Canon NB-17L spare battery for **only £42.99** with this camera!

### Canon PowerShot SX280 HS

The complete travel compact

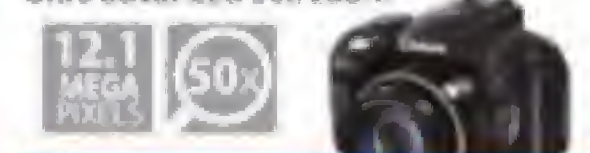


**Now Only £219.00**  
SRP £358.00

Purchase this camera, and receive a **FREE Manfrotto MK3935-PD tripod**

### Canon PowerShot SX50 HS

Ultra advanced 50x zoom



**Now Only £319.00**  
SRP £558.80

Add a Canon NB-10L spare battery for **only £55.00** with this camera!

### Canon PowerShot S110

Pocketable performance

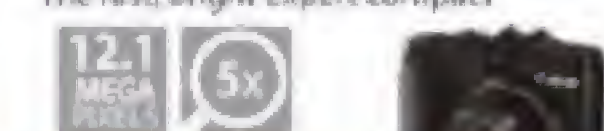


**Now Only £229.00\***  
SRP £315.99

**FREE** SanDisk 32GB Extreme SDHC card with the stock bundle

### Canon PowerShot G16

The fast, bright expert compact



**Now Only £469.00**  
SRP £529.99

**FREE** Canon EOS-110D case with the stock bundle

### Canon PowerShot G1X

Ultra advanced 50x zoom



**Now Only £431.00**  
SRP £695.99

Add a Canon NB-T0L spare battery for **only £55.00** with this camera!

**Speedlite 320EX**  
Now **£189.00** SRP £323.99  
+ AA Batts & charger for **£19.49**

**Speedlite 600EX-RT**  
Now **£469.00** SRP £815.99  
See web for cashback details

**Macrolite MR-14EX**  
Now **£459.00** SRP £814.99  
+ AA Batts & charger for **£19.49**

**BG-E8 battery grip**  
Now **£124.00** SRP £215.99  
For 550D / 600D / 650D / 700D

**BG-E11 battery grip**  
Now **£249.00** SRP £329.99  
For use with EOS 5D Mark III

**BG-E13 battery grip**  
Now **£179.00** SRP £385.99  
For use with EOS 6D

**Have you visited our London store?**  
 Situated in the centre of London, just off Oxford Street, 2 mins from Tottenham Court Road Tube.  
 Try out the latest Canon gear for yourself, & speak to our expert, friendly staff.  
**Come & see us in London!**



# PARKCameras



Visit our stores in Burgess Hill,  
West Sussex, or why not visit us  
in LONDON!!

See website for directions to both our  
state-of-the-art showrooms!

CAMERAS

LENSES

BAGS

TRIPODS

PRINTERS

**PROFESSIONAL**  
**Dealer**

**Df**

**LIMITED STOCK  
NOW AVAILABLE!**

16.2 MEGA PIXELS  
3.2" Screen  
Wi-Fi  
1080p FULL HD  
5 FPS  
FULL FRAME

**NEW!**

Visit us in store and try out the brand new Nikon Df for yourself! Alternatively, visit our website for full details.

**Nikon D3200**

24.2 MEGA PIXELS  
4 FPS

Body Only + 18-55 VR  
**£329.00 £359.00**

**Nikon D5200**

24.1 MEGA PIXELS  
1080p FULL HD  
5 FPS

Body Only + 18-55 VR  
**£408.00 £549.00**

**Nikon D7000**

16.2 MEGA PIXELS  
6 FPS

Body Only + 18-105 VR  
**£579.00 £700.00**

**Nikon D7100**

24.1 MEGA PIXELS  
6 FPS

**In stock from £839.00**  
See website for full details.

**Nikon D800**

36.3 MEGA PIXELS  
FULL FRAME  
4 FPS

Body Only + SB-910 Flash  
**£2,049.00 £2,398.00**

## NIKON LENSES

Cashback available on selected Nikon lenses.  
See [www.ParkCameras.com/WDC](http://www.ParkCameras.com/WDC) for details

AF-G 10.5mm f/2.8G ED DX <b>£549.00</b>	AF-S 85mm f/3.5G DX Micro <b>£375.00</b>	AF-S 16-85mm f/3.5-5.6 DX VR <b>£439.00</b>
AF-D 14mm f/2.8D <b>£1,099.00</b>	AF-D 85mm f/1.8D <b>£299.00</b>	AF-S 17-35mm f/2.8 IF ED <b>£1,499.00</b>
AF-D 16mm f/2.8D Fisheye <b>£625.00</b>	AF-S 85mm f/1.8G <b>£369.00</b>	AF-S 17-55mm f/2.8G IF ED <b>£1,049.00</b>
AF-D 20mm f/2.8 <b>£463.00</b>	AF-S 85mm f/1.4G <b>£1,179.00</b>	AF-S 18-35mm f/3.5-5.6 G ED <b>See web</b>
AF-D 24mm f/2.8D <b>£369.00</b>	AF-S 105mm f/2.8G VR IF ED <b>£619.00</b>	AF-S DX 18-55 f/3.5-5.6G II <b>£127.00</b>
AF-S 24mm f/1.4G ED <b>£1,469.00</b>	PC-E 85mm f/2.8D ED <b>£1,299.00</b>	AF-S 18-105mm f/3.5-5.6G VR <b>£234.00</b>
AF-S 24mm f/3.5D ED <b>£1,465.00</b>	AF-DC 105mm f/2 Nikkor <b>£799.00</b>	AF-S 18-200mm ED DX VR II <b>£599.00</b>
AF-D 28mm f/2.8 <b>£245.00</b>	AF-D 180mm f/2.8 IF ED <b>£689.00</b>	AF-S 18-300mm ED VR DX <b>£679.00</b>
AF-S 28mm f/1.8G <b>£499.00</b>	AF-D 200mm f/4D IF ED <b>£1,179.00</b>	AF-S 24-70mm f/2.8G ED <b>£1,235.00</b>
AF-S 35mm f/1.4G <b>£1,299.00</b>	AF-S 200mm f/2G ED VR II <b>£4,099.00</b>	AF-D 24-85mm f/2.8-4 <b>£549.00</b>
35mm f2 AF Nikkor D <b>£259.00</b>	AF-S 300mm f/2.8G ED VR II <b>£4,045.00</b>	AF-S 24-85mm f/3.5-4.5 ED VR <b>£379.00</b>
35mm f/1.8 AF-S DX <b>£155.00</b>	AF-S 300mm f/4 D IF ED <b>£1,029.00</b>	AF-S 24-120mm f/4G ED VR <b>£810.00</b>
AF-S 40mm f/2.8G ED Micro <b>£185.00</b>	AF-S 400mm f/2.8G ED VR <b>£6,589.00</b>	AF-S 28-300mm ED VR <b>£649.00</b>
PC-E 45mm f/2.8D ED <b>£1,393.00</b>	AF-S 500mm f/4G ED VR <b>£5,849.00</b>	AF-S 55-200mm f/4-5.6G <b>£199.00</b>
AF 50mm f/1.4D <b>£244.00</b>	AF-S 600mm f/4G ED VR <b>£7,069.00</b>	AF-S 55-200mm f/4-5.6 VR <b>£241.00</b>
AF-S 50mm f/1.4G <b>£289.00</b>	AF-S 800mm f/5.6E FL ED VR <b>See web</b>	AF-S DX 55-300mm VR <b>£259.00</b>
AF-D 50mm f/1.8 <b>£109.00</b>	AF-S 10-24mm f/3.5-4.5G DX <b>£639.00</b>	AF-S 70-200mm f/2.8 VR II <b>£1,579.00</b>
AF-S 50mm f/1.8G <b>£155.00</b>	AF-S DX 12-24mm f/4 G IF ED <b>£839.00</b>	AF-S 70-200mm f/4.0 VR <b>£999.00</b>
AF-S 58mm f/1.4G New <b>See Web</b>	AF-S 14-24mm f/2.8G ED <b>£1,299.00</b>	AF-S 70-300mm IF ED VR <b>£420.00</b>
AF-S 60mm f/2.8G Micro ED <b>£404.00</b>	AF-S 16-35mm f/4G ED VR <b>£829.00</b>	AF-D 80-400mm ED VR <b>£939.00</b>

For the Nikon 1 range of cameras and lenses, including the new AW1 and NIKKOR AW 10mm f/2.8 visit us in store, or see our website

**a7**

**SONY**

24.3 MEGA PIXELS  
3.0" Screen  
FULL FRAME  
1080p FULL HD  
Wi-Fi  
SD card

**For even greater heights of creative expression, consider the new Sony a7R with its full-frame 36.4 effective megapixel sensor and no optical low-pass filter**

**Sony a3000**

20.1 MEGA PIXELS  
2.5 FPS  
**NEW!**

**In stock from £249.00!**  
See website for full details  
See the range of Sony E-mount lenses available on our website

**Sony NEX-5T**

16.1 MEGA PIXELS  
Wi-Fi

**In stock from £449.00!**  
Available in black or white.  
Add the Sony E-series 50mm f/1.8 OSS for only £234 with the Sony NEX-5T

**Sony NEX-7**

24.3 MEGA PIXELS  
10 FPS  
**SPECIAL PRICE!**

NEX-7 body + 18-55mm  
**£699.00 £689.00\***  
Add a SanDisk 16GB Ultra SDHC card for only £12.99 with the Sony NEX-7

**Sony Cyber-shot™ DSC-QX100 and DSC-QX10 lens-style cameras**

**NEW!**

Turn your smartphone into a power-packed specialist camera

**From only £129.00**

**OM-D**

**OLYMPUS**

E-M1

16.3 MEGA PIXELS  
3.0" Screen  
Wi-Fi  
1080p FULL HD  
SD card

**NEW!**

**SEE WEBSITE FOR ACCESSORY CASHBACK!**

Limited numbers now in stock!

Visit us in store & try out the Olympus OM-D E-M1 for yourself. Alternatively, visit our website for full details.

**Olympus OM-D E-M5**

16.1 MEGA PIXELS  
9 FPS

Body Only + 12-50mm  
**£749.00 £899.00**  
Claim a FREE 45mm f/1.8 lens worth £279.99 from Olympus. See web

**Olympus PEN E-PM2**

16.1 MEGA PIXELS  
12 JAT PICTURE

+14-42mm II Twin lens kit  
**£379.00 £489.00**  
Add an Olympus CS-388 black leather bottom case for only £54

**Olympus PEN E-PL5**

16.1 MEGA PIXELS

+14-42mm II Twin lens kit  
**£449.00 £589.00**  
Add a VF-4 digital viewfinder for only £239 with the PEN E-PL5

**Olympus PEN E-P5**

16.1 MEGA PIXELS  
**NEW & IN STOCK**

Body Only + 14-42mm  
**£799.00 £899.00**  
Add an Olympus BLN-1 spare battery for only £54 with the PEN E-P5

Visit [www.ParkCameras.com/AP](http://www.ParkCameras.com/AP) for even more Olympus!

**LUMIX GX7**

**Panasonic**

16.0 MEGA PIXELS  
3.0" Screen  
Wi-Fi  
1080p FULL HD  
SD card

**Now with £100 cashback!!**

**NEW!**

Visit us in store & try out the Panasonic GX7 for yourself. Alternatively, see website & watch our video.

**Panasonic LUMIX GF6**

16.0 MEGA PIXELS  
Wi-Fi

+14-42mm Twin lens kit  
**£339.00 £529.00**  
Add an Acme Made Union Messenger bag for only £13 with the DMC-GF6

**Panasonic LUMIX G6**

16.0 MEGA PIXELS  
Wi-Fi

Body Only + 14-42mm  
**£449.00 £529.00**  
Add a Panasonic FL390LE flash for only £250 with the DMC-G6

**Panasonic LUMIX GH3**

16.2 MEGA PIXELS  
Wi-Fi

Body Only + 14-140mm  
**£829.00 £1,249.00**  
Add a Panasonic BGGH3 grip and BLF13E battery for only £282.99

Visit us in store and try out the range of cameras & lenses!

**GoPro Hero 3+: Black Edition**

Be a HERO.

Introducing the smallest, lightest, most powerful GoPro yet.

► Smallest, lightest GoPro yet  
► Professional video quality  
► Powerful photo capture  
► Sharper images, less distortion

**In stock at only £359.00**  
See website for full details  
Add an SP Storage case for only £14.99!

**Olympus 12-40mm f/2.8 Pro**

► Constant aperture of f/2.8  
► Best edge-to-corner sharpness

**NEW!**

**Our Price £899.00**  
See website for full details  
Add a Hoya 62mm Pro 1-D UV filter for only £31 with the Olympus 12-40mm

**Olympus CS-42SF**

Soft camera case  
► Suitable for OM-D E-M1  
► Water-resistant nylon

**NEW!**

**Our Price £64.99**  
See website for full details  
Add the case for your OM-D E-M1 to save as much as £100 on a whole range of lenses

## OLYMPUS LENSES

8mm f/3.5 ED Fisheye	<b>£714.99</b>
25mm f/2.8 Pancake Lens	<b>£208.99</b>
35mm f/3.5 Macro	<b>£199.99</b>
50mm f/2.0 ED Macro	<b>£569.00</b>
150mm f/2.0 ED	<b>£1,999.00</b>
300mm f/2.8 ED	<b>£5,799.00</b>
7-14mm f/4.0	<b>£1,449.00</b>
9-18mm f/4.0-5.6 4/3	<b>£479.00</b>
11-22mm f/2.8-3.5	<b>£699.00</b>
12-60mm f/2.8-4.0 ED SWD	<b>£899.00</b>
14-42mm f/3.5-5.6 ED Mk II	<b>£216.99</b>
14-35mm f/2.0 ED SWD	<b>£1,799.00</b>
14-54mm f/2.8-3.5 II	<b>£549.00</b>
18-180mm f/3.5-6.3	<b>£419.00</b>
35-100mm f/2.0	<b>£1,999.00</b>
40-150mm f/4.0-5.6 ED MKII	<b>£229.00</b>
50-200mm f/2.8-3.5 ED SWD	<b>£979.00</b>
70-300mm f/4.0-5.6 ED	<b>£329.00</b>
90-250mm f/2.8	<b>£4,699.00</b>

For even more Olympus lenses at **LOW PRICES**, visit our website

**Panasonic 20mm f/1.7 II**

► Compact, light Pancake Lens  
► Sophisticated Metal Finish

**In stock from £289.00!**  
See website for full details  
Add a Hoya 62mm Pro 1-D UV filter for only £31 with the Olympus 12-40mm

**Panasonic LUMIX GM1**

16.0 MEGA PIXELS  
Wi-Fi

**In stock from £599.00!**  
See website for full details  
Add Adobe Photoshop Lightroom 5 for only £79 with the DMC-GM1

All prices include VAT @ 20%. For our opening times including over the festive period, please see our website.

See our website for our full address for our stores in London and Burgess Hill. All products are UK stock. E&OE. \* = Please mention "Amateur Photographer" for this special price

Prices correct at time of going to press; Prices subject to change; check website for latest prices.



Visit our website - updated daily  
**www.ParkCameras.com/AP**  
 or e-mail us for sales advice using  
**sales@parkcameras.com**

Phone one of our knowledgeable sales advisors  
**Monday - Saturday (9:00am - 5:30pm) or Sunday (11:00am - 4:30pm)**

**01444 23 70 60**



BINOCULARS

SCOPES

FLASHGUNS  
& LIGHTING

ACCESSORIES

TRAINING

# SIGMA

Sigma is a world leader in the optical field with top quality lenses available in Sigma, Canon, Nikon, Pentax, Sony and Four Thirds fits. See below to find a lens for you - at LOW PARK CAMERAS PRICES!!

Why not take a visit to our stores in LONDON or WEST SUSSEX, bring your own DSLR, and test out a Sigma lens!

**Sigma 35mm**  
f/1.4 DG HSM

Available in Canon, Nikon, Pentax, Sony & Sigma fits

**Our Price £669.00**

See website for full details

Add a Sigma 67mm DG MC UV filter for only £39 with this lens

**Sigma 18-35mm**  
f/1.8 DC HSM

Available in Canon, Nikon, Pentax, Sony & Sigma fits

**Our Price £649.00**

See website for full details

Add a Sigma 72mm DG MC UV filter for only £29 with this lens

**Sigma 24-105mm**  
f/4.0 DG OS HSM F

Available in Canon, Nikon, Sony & Sigma fits

**Our Price £689.00**

See website for full details

Add a Sigma 82mm DG MC UV filter for only £59 with this lens

**Sigma 19mm**  
f/2.8 DN | A

Available in Micro 4/3 and Sony E-Mount

**Our Price £159.00**

See website for full details

Add a Sigma 46mm DG MC UV filter for only £23 with this lens

**Sigma 30mm**  
f/2.8 DN | A

Available in Micro 4/3 and Sony E-Mount

**Our Price £159.00**

See website for full details

Add a Sigma 46mm DG MC UV filter for only £23 with this lens

**Sigma 60mm**  
f/2.8 DN | A

Available in Micro 4/3 and Sony E-Mount

**Our Price £159.00**

See website for full details

Add a Sigma 46mm DG MC UV filter for only £23 with this lens

**Sigma 120-300mm**  
f/2.8 DG OS HSM | S

Available in Canon, Nikon, & Sigma fits

**Our Price £2,799.00**

See website for full details

Add a Sigma 105mm DG MC UV filter for only £119 with this lens

**Sigma 150-500mm**  
f/5.0-6.3 APO DG OS HSM

Available in Canon, Nikon, Pentax, Sony & Sigma fits

**Our Price £699.00**

See website for full details

FREE Sigma 85mm DG MC UV filter when bought with this lens

**Sigma USB Dock**  
Update lens firmware

Available in Canon, Nikon, & Sigma fits

**Our Price £39.99**

See website for full details

Designed for use with the Contemporary, Art and Sport lenses

**Sigma SD1 Merrill**



Body Only + 17-50 OS

**£799.00 £999.99**

Add a Sandisk 16GB Extreme Pro CF card for only £79 with the Sigma SD1

**Sigma DP3 Merrill**



DP3 Merrill + Lens Hood

**£649.99 £668.99**

Add a Sandisk 16GB Extreme Pro SD card for only £37 with the Sigma DP3

**For Sigma Filters, Flashguns, Grips and other accessories, visit us instore or online**

**FIXED FOCAL LENGTH LENSES**

4.5mm f/2.8 EX DC HSM (Fisheye)	<b>£579.00</b>
8mm f/3.5 EX DG (Fisheye)	<b>£618.99</b>
10mm f/2.8 EX DC HSM (Fisheye)	<b>£489.00</b>
15mm f/2.8 EX DG (Fisheye)	<b>£474.99</b>
20mm f/1.8 EX DG	<b>£514.00</b>
24mm f/1.8 EX DG	<b>£429.00</b>
28mm f/1.8 EX DG	<b>£359.99</b>
30mm f/1.4 EX DC HSM	<b>£369.00</b>
50mm f/1.4 EX DG HSM	<b>£329.00</b>
50mm f/2.8 EX DG Macro	<b>£269.00</b>
70mm f/2.8 EX DG Macro	<b>£365.00</b>
85mm f/1.4 EX DG HSM	<b>£659.00</b>
105mm f/2.8 EX DG OS HSM	<b>£379.00</b>
150mm f/2.8 EX DG OS HSM	<b>£699.00</b>
300mm f/2.8 APO EX DG HSM	<b>£2,299.00</b>
500mm f/4.5 APO EX DG HSM	<b>£3,749.99</b>
800mm f/5.6 APO EX DG HSM	<b>£4,349.99</b>

**WIDE ZOOM LENSES**

8-16mm f/4-5.6 DC HSM	<b>£549.00</b>
10-20mm f/4-5.6 EX DC HSM	<b>£339.00</b>
10-20mm f/3.5 EX DC HSM	<b>£399.00</b>
12-24mm f/4.5-5.6 DG HSM II	<b>£599.00</b>
17-50mm f/2.8 EX DC OS HSM	<b>£309.00</b>

**STANDARD ZOOM LENSES**

18-200mm f/3.5-6.3 DC OS HSM II	<b>£256.00</b>
18-250mm f/3.5-6.3 DC OS HSM	<b>£319.00</b>
24-70mm f/2.8 EX DG HSM	<b>£549.00</b>
<b>TELEPHOTO ZOOM LENSES</b>	
50-150mm f/2.8 APO EX DC HSM II	<b>£739.00</b>
50-500mm f/5-6.3 DG OS HSM	<b>£999.00</b>
70-200mm f/2.8 EX DG OS HSM	<b>£799.00</b>
70-300mm f/4-5.6 APO DG Macro	<b>£99.00</b>
70-300mm f/4-5.6 DG OS	<b>£239.00</b>
120-400mm f/4.5-5.6 DG OS HSM	<b>£639.00</b>
150-500mm f/5-6.3 DG OS HSM	<b>£699.00</b>
200-500mm f/2.8 EX DG APO	<b>£12,799.99</b>
300-800mm f/5.6 EX DG HSM	<b>£5,498.00</b>

**TELECONVERTERS**

1.4x EX DG Teleconverter	<b>£199.99</b>
2x EX DG Teleconverter	<b>£234.99</b>

**SIGMA 3**  
**3 YEAR UK WARRANTY**  
 For registration and conditions log on to  
[www.sigma-imaging-uk.com/warranty](http://www.sigma-imaging-uk.com/warranty)

**Samsung NX30**  
+ 18-55mm



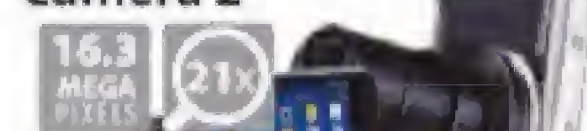
**NEW!**

**NEW AND COMING SOON!**

See website for full details

See our website for the NEW Samsung 16-50mm f/3.5-3.6 Power Zoom and Samsung 16-50mm f/2.2-2.8 ED OIS lenses

**Samsung Galaxy Camera 2**



**NEW & COMING SOON!**

See website for full details

Add a Fujifilm 16GB Micro SD card for only £10 with the Galaxy Camera 2

**Samsung NX300**  
+ 20-50mm



**Our Price £499.00**

See website for full details

Add an Acme Made Union Kit Messenger bag for only £13.99

**Samsung GALAXY NX**  
+ 18-55mm



**Our Price £1,249.00**

See website for full details

Comes supplied with FREE Adobe Lightroom 5.0!

**Samsung NX1000**  
+ 20-50mm

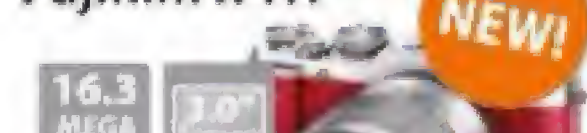


**Our Price £239.00**

See website for full details

Add Adobe Photoshop Elements 12 for only £49 with the NX1000

**Fujifilm X-A1**



**NEW!**

**In stock from £419.00!**

See website for full details

X-A1 available in Black, Blue or Red. Add the Fujifilm 50-230mm for £379

**Fujifilm X-E1**



Body Only + 18-55mm

**£549.00 £819.00**

Add a Fujifilm HG-XE1 hand grip for only £69 with the Fujifilm X-E1

**Fujifilm X-Pro 1 + 18mm**



**FREE lens!**

**In stock for £899.00!**

See website for full details

Purchase before 31.01.14 & claim a FREE 27mm, 35mm or 60mm lens!

**RICOH**  
 imagine. change.

**K-3**

23.3 MEGA PIXELS, 3.2" LCD, 1080p FULL HD, 8.3 FPS, SD card

**Limited numbers in stock from only £1,039.00**

**FREE 35mm f/2.4 AL lens with the Pentax K-3!**

See web for details

**Pentax K-500**

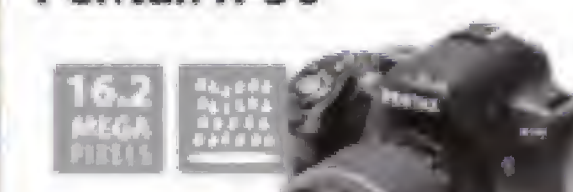


Body Only + 18-55 VR

**£319.00 £349.00**

Add a Pentax O-FC1 remote control for only £23 with the Pentax K-500

**Pentax K-50**



Body Only + 18-55 VR

**£499.00\* £549.00\***

\*Price includes £40 cashback on the body & £50 cashback on the kit.

**Pentax K-5 II**



Body Only + 18-55 WR

**£699.00 £749.00**

Want to try before you buy? Call 01444 23 70 60 for details

**Ricoh GR**



**NEW & IN STOCK**

**In stock at only £559.00!**

See website for full details

Add a Ricoh GC-5 leather case for only £29 with the Ricoh GR

**PENTAX LENSES**

10-17mm f/3.5-4.5 DA ED IF	<b>£399.00</b>
12-24mm f/4 DA ED AL (IF)	<b>£749.00</b>
16-50mm f/2.8 DA* ED AL	<b>£899.00</b>
17-70mm f/4 DA AL IF SDM	<b>£529.00</b>
18-55mm f/3.5-5.6 DA WR	<b>£159.00</b>
18-135mm f/3.5-5.6 DA WR	<b>£499.00</b>
18-270mm f/3.5-6.3 ED SDM	<b>£599.00</b>
50-135mm f/2.8 ED IF DA*	<b>£999.00</b>
50-200mm f/4-5.6 ED WR	<b>£199.00</b>
55-300mm f/4.0-5.8	<b>£279.00</b>
60-250mm f/4.0 ED (IF)	<b>£1,249.00</b>

For even more Pentax lenses at LOW PRICES, visit our website

**PENTAX Q LENSES**

03 Fish Eye 160 Degree	<b>£129.00</b>
04 Toy Wide Lens 35mm	<b>£129.00</b>
02 Std. Zoom 27.5-83mm	<b>£249.00</b>
06 Telephoto 15-45mm	<b>£249.00</b>

**Tamron 10-24mm**  
f/3.5-4.5 Di II LD Asph

Available in Canon, Nikon, Pentax & Sony fits

**Our Price £369.00**

See website for full details

Add a Hoya 77mm (UVIC) Digital HMC filter for only £25 with this lens

**Tamron 18-270mm**  
f/3.5-6.3 Di II VC PZD

Available in Canon, Nikon, & Sony fits

**Sale Price £329.00\***

See website for full details

Add a Hoya 62mm (UVIC) Digital HMC filter for only £17 with this lens

**Tamron 70-300mm**  
f/4.5-5.6 Di LD Macro 1:2

Available in Canon, Nikon, Pentax & Sony fits

**Special Price £99.00\***

See website for full details

Add a Hoya 62mm (UVIC) Digital HMC filter for only £17 with this lens

**Pentax Q10 + 5-15mm lens**



**In stock at only £249.00!**

See website for full details

Also available in 100 colours! Visit our website for details

**Pentax Q7 + 5-15mm lens**



**NEW & NOW STOCK!**

See website for full details

Add a Pentax O-VF 1 external viewfinder for only £149 with the Q7

**Sign-up to our newsletter**

Sign-up to our weekly newsletter to get exclusive promotions, bespoke offers and information on the latest products







# wex

photographic  
warehouse express

Voted Best Online Retailer 2002-2013  
Best Specialist Retailer 2010-2013  
Good Service Award Winner 2008-2013

## Nikon PROFESSIONAL Dealer



**NEW! Nikon 1: AW 1**  
From **£749**

**NEW!** Nikon 1 AW1 + 11-27.5mm Silver, White or Black **£749**  
**NEW!** Nikon 1 AW1 + 11-27.5mm + 10mm Black **£949**  
V2 + 10-30mm Lens **£659**  
V2 + 10-30mm + 30-110mm **£789**



**D3200 Body £317**

D3200 + 18-55mm f3.5-5.6 G AF-S DX VR **£389**  
D3200 + 18-55mm VR + 55-300mm **£663.05**

CUSTOMER REVIEW: D3200 Body  
★★★★★ 'A great tool for landscape photography' Frank - West Midlands



**D5200 From £508**

D5200 Body **£508**  
D5200 + 18-55mm f3.5-5.6 G AF-S DX VR **£579**

CUSTOMER REVIEW: D5200 Body  
★★★★★ 'Well built and fantastic picture quality' Lsiva - somerset



**NEW! D5300 From £669**

D5300 Body **£669**  
D5300 + 24-85mm lens **£739**



D4 Body **£4225**



**D7000 Body £579**

D7000 + 18-105mm VR **£705**  
D7000 + 18-105mm VR + 70-300mm **£1144**

CUSTOMER REVIEW: D7000 Body  
★★★★★ 'great all round camera' Teddy - Nottinghamshire



**D7100 From £839**

D7100 Body **£839**  
D7100 + 18-105mm VR **£989**

CUSTOMER REVIEW: D7100 Body  
★★★★★ D7100 good lightweight camera Samroydo - Ulster



**NEW! D610 From £1499**

**NEW!** D610 Body **£1499**  
**NEW!** D610 + 24-85mm lens **£1899**



**D800 Body £2049**

D800 Body **£2049**  
D800E Body **£2349**

★★★★★ CUSTOMER PRODUCT REVIEWS ★★★★★  
There are currently over 7000 product reviews on our site - visit us today to read what our customers think of the products we sell!

## SONY



**NEW! A7R Body £1695**

**NEW!** A7R Body **£1695**  
**NEW!** A7 Body **£1235**  
**NEW!** A7 + 28-70mm **£1489**

RECOMMENDED LENSES:  
Sony FE 55mm f1.8 ZA Carl Zeiss Sonnar T\* **£929**  
Sony FE 35mm f2.8 ZA Carl Zeiss Sonnar T\* **£749**



**NEX-6 Body £529**

NEX-6 + 16-50mm PZ **£549**  
NEX-6 + 16-50mm PZ + 55-210mm **£779**  
NEX-3N + 16-50mm PZ **£299**  
NEX-7 Body **£695**  
NEX-7 + 18-55mm Black **£775**



**A99 Body £1999**

A99 Body Black **£1999**  
A77 **From £729**  
A58 + 18-55mm **£379**  
A58 + 18-55mm + 55-200mm **£519**  
RECOMMENDED LENSES:  
Sony 50mm f1.4 **£305**  
Sony 16-50mm f2.8 DT SSM **£479**

## Panasonic



**NEW! GM1 + 12-32mm £579**

G6 Body **£449**  
G6 + 14-42mm **£499**  
GH3 body **£829**  
GH3 + 14-140mm **£1249**  
GH3 + 12-35mm **£1529**  
RECOMMENDED LENSES:  
12-35mm f2.8 Vario Power OIS **£829**  
**NEW!** 14-140mm f3.5-5.6 OIS **£495**



**NEW! GX7 Body £699**

GX7 Body **£599 Inc Cashback\*** Price you pay today **£699**  
+ 14-42mm **£649 Inc Cashback\*** Price you pay today **£749**  
+ 20mm **£749 Inc Cashback\*** Price you pay today **£849**  
**GX7 Cashback\* ends 31.03.14**

## OLYMPUS



**NEW! OM-D E-M1 From £1299**

OM-D E-M1 Body **£1299**  
OM-D E-M1 + 12-50mm **£1499**  
OM-D E-M1 + 12-40mm **£1949**  
OM-D E-M5 Body **£749**  
OM-D E-M5 + 12-50mm **£899**

RECOMMENDED LENSES:  
Olympus 12mm f2.0 ED **£899**  
Olympus 17mm f1.8 **£369**



**E-P5 Body £799**

E-P5 + 14-42mm **£899**  
E-P5 + 17mm + VF-4 Electronic Viewfinder **£1299**  
E-PL5 + 14-42mm **£449**  
E-PL5 + 14-42mm + 40-150mm **£649**  
E-PM2 + 14-42mm **£389**  
E-PM2 + 14-42mm + 40-150mm **£529**



**NEW! K-3 From £1029**

K-3 Body **£1029**  
K-3 + 18-135mm **£1349**  
K-5 II + 18-55mm WR **£679**  
K-5 II + 18-135mm WR **£949**  
K-5 IIs Body **£719**  
K-50 **From £479**  
K-500 **From £349**

## FUJIFILM



**NEW! X-E2 From £769**

With a 16.3 megapixel APS-C X-Trans sensor the X-E2 delivers lightning fast autofocus and incredible sharpness.  
X-E2 Body **£769**  
X-E2 + 18-55mm **£1149**  
**NEW!** X-A1 + 16-50mm Red, Blue or Black **£419**



**X-Pro1 £829**

X-Pro1 Body **£829**  
X-E1 Body **£555**  
X-E1 + 18-55mm **£819**  
RECOMMENDED X-MOUNT LENSES:  
Fujinon 14mm f2.8 R XF **£699**  
Fujinon 18mm f2.0 R **£429**  
Fujinon 35mm f1.4 R **£429**  
Fujinon 60mm f2.4 R **£465**  
Fujinon 18-55mm f2.8-4.0 OIS **£499**



# 01603 208761

## Call us Mon-Fri 8am-7pm

### Visit [www.wexphotographic.com](http://www.wexphotographic.com)

Visit our **Norwich Showroom** – open from 10am Daily  
Drayton High Road, (opposite ASDA) Norwich. NR6 5DP.



### Canon

#### Capture the moment at 7 frames per second

The new EOS 70D with Wi-Fi capability incorporates the new Dual Pixel CMOS AF technology enabling fast and smooth AF tracking whilst shooting movies or stills in Live View mode.

<b>EOS 70D</b>	
20.2 megapixels	
7.0 fps	
1080p movie mode	

<b>70D</b>	<b>From £858</b>
------------	------------------



### Canon EOS 100D

18.0 megapixels
4.0 fps
1080p movie mode

<b>100D</b>	<b>From £399</b>
-------------	------------------

100D Body	£399
100D + 18-55mm f3.5-5.6	£489
100D + 18-55mm f3.5-5.6 IS STM + 40mm f2.8 STM	£619



### Canon 700D

18.0 megapixels
5.0 fps
1080p movie mode

<b>700D</b>	<b>From £489</b>
-------------	------------------

700D Body	£489
700D + 18-55mm f3.5-5.6 IS STM	£599
700D + 18-135mm f3.5-5.6 IS STM	£749
700D + 18-135mm f3.5-5.6 IS STM + 40mm f2.8 STM	£869



### Canon EOS 1Dx

18.1 megapixels
12.0 fps
Full Frame CMOS sensor

<b>1Dx Body</b>	<b>£4845</b>
-----------------	--------------

**CUSTOMER REVIEW:** EOS 1D X Digital SLR Camera Body  
★★★★★ '...honestly say that I have never been so excited about my equipment'  
Snapperfish - Oxford

**CUSTOMER REVIEW:** EOS 1D X Digital SLR Camera Body  
★★★★★ '...bought this as an upgrade to the 5D Mk 2 and have never looked back.'  
Dave - Cornwall

**CUSTOMER REVIEW:** EOS 1D X Digital SLR Camera Body  
★★★★★ '...The full frame sensor is superb'  
Sandan Cath - Linton



### Canon EOS 7D

18.0 megapixels
8.0 fps
1080p movie mode

<b>7D Body</b>	<b>£1029</b>
----------------	--------------

7D + 18-135mm f3.5-5.6 IS	£1259
7D + 15-85mm f3.5-5.6 IS USM	£1475



### Canon EOS 6D

20.2 megapixels
4.5 fps
1080p movie mode
Full Frame CMOS sensor

<b>6D</b>	<b>From £1349</b>
-----------	-------------------

6D Body	£1349
6D + 24-105mm f4.0 L IS USM	£1925



### Canon 5D Mark III

22.3 megapixels
6.0 fps
1080p movie mode
Full Frame CMOS sensor

<b>5D Mark III</b>	<b>From £2299</b>
--------------------	-------------------

5D Mark III Body	£2299
5D Mark III + 24-105mm f4 L IS USM	£2899
5D Mark III + 24-70mm f2.8 L USM II	£4098

For our full range of DSLR Accessories including remotes, spare batteries and battery grips visit our website at [www.wexphotographic.com](http://www.wexphotographic.com)

**CUSTOMER REVIEW:** 5D Mark III +  
★★★★★ 'Mind blowingly clear photography'  
Zielu - Ireland

#### Tripods



### Gitzo GT3542 LS

- 146.5cm Max Height
- 9.4cm Min Height

**6X Systematic Series:**

GT3542 LS	£649
GT3542 XLS	£649
GT4542 LS	£749
GT5542 LS	£739
GT5562 GTS	£1049



### Manfrotto

Imagine More

**MT190XPRO3**

- 160cm Max Height
- 9cm Min Height

MT190XPRO3	£184.95
MT190XPRO4	£199.95
MT190CXPRO3 Carbon Fibre	£344.95
MT190CXPRO4 Carbon Fibre	£359.95
MT190XPRO3 + 496RC2 Ball Head	£244
MT190XPRO4 + 496RC2 Ball Head	£259

**NEW!**

**GIOTTO**

**Silk Road YTL8353**

- 171cm Max Height
- 19cm Min Height

**SILK ROAD - 3D Column:**

YTL9353 Aluminium	£99
YTL9383 Aluminium	£109
YTL8353 Carbon Fibre	£209
YTL8354 Carbon Fibre	£209
YTL8383 Carbon Fibre	£239
YTL8384 Carbon Fibre	£239

**WEX PHOTOGRAPHER OF THE YEAR 2014**

**Have you got what it takes to be our Photographer of the Year?**

The **#WexMondays** photo competition is changing! Enter each week for a chance to be awarded the title of 'Wex Photographer of the Year 2014' and **£1000** of Wex vouchers. [bit.ly/WPY2014](http://bit.ly/WPY2014)

\*T&C's apply, see website for details. Open to UK resident Twitter users aged 16 or over.

#### Flashguns & Lighting Accessories

**Canon Speedlites:**



430EX II	£209
600EX-RT	£469

**Macrolites:**



MR-14EX	£469
MT-24EX	£749.99

**Nikon Speedlights:**



SB700	£229
SB910	£339

**Kits:**



R1 Close-Up	£415
R1C1	£559

**SONY Flashguns:**



HVL-F43M	£275
HVL-F60AM	£459

**OLYMPUS Flashguns:**



FL-300R	£129
FL-600R	£299

**PENNA Flashguns:**



AF 540FGZ	£339
AF 360FGZ	£199

**Flashguns:**



24 AF-1	£59.99
44 AF-1	£139.99
52 AF-1	£199.99
58 AF-2	£289

**Macro flash:**



15 MS-1	£295.99
---------	---------

**SIGMA Flashguns:**



EF 610 DG ST	£109.99
EF 610 DG Super	£159.99

**Nissin Flashguns:**



MG8000	£349
Di622 II	£114.99
Di700	£159
Di866 Mark II	£199

**SUNPAK Flashguns:**



PZ42X	£89
PF30X	£59
16R Pro	£337.99

**SEKONIC**



Sekonic L-308s	£139
Pro 478DR	£324.99

**GOSSEN**



DigiPro F	£159.99
-----------	---------

**PocketWizard**



MiniTT1	£149
FlexTT5	£149
Plus III Set	£229
PlusX Set	£129.99

**WEX PRO**



Sand Bag	£9.99
----------	-------

**3m Background Support**



3m Background Support	£99
-----------------------	-----

**Light Stands**



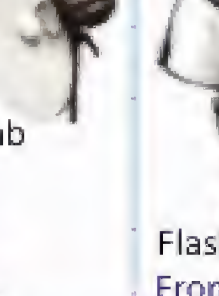
Light Stands	From £8.99
--------------	------------

**Softlite Reflector Kits**



Softlite Reflector Kits	From £49
-------------------------	----------

**Macro Flash**




Macro Flash	From £314.99
-------------	--------------

**Rogue**



Flash Bender	From £23.99
--------------	-------------

**INTERFIT**



Folding Softbox	From £54.99
-----------------	-------------

**Reflector Bracket**



Reflector Bracket	£24.99
-------------------	--------

**Westcott**



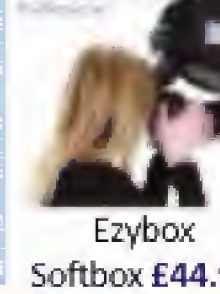
Micro Apollo	£25.99
--------------	--------

**Collapsible Umbrella Flash Kit**



Collapsible Umbrella Flash Kit	£65
--------------------------------	-----

**Lastolite**



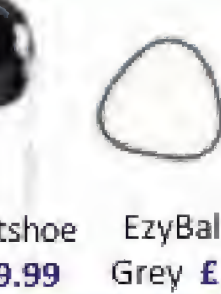
Ezybox	£44.99
--------	--------

**Ezybox Hotshoe**



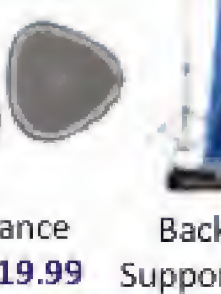
Ezybox Hotshoe	From £89.99
----------------	-------------

**EzyBalance Grey**



EzyBalance Grey	£19.99
-----------------	--------

**Background Support**



Background Support	£124.99
--------------------	---------

**TriFlip Kits**



TriFlip Kits	From £69.99
--------------	-------------

**Urban Collapsible**



Urban Collapsible	£165
-------------------	------

**Reflectors:**



30cm	£12.50
50cm	£22.99
75cm	£34.99
95cm	£59
120cm	£74.99

**Off Camera flash Cord**



Off Camera flash Cord	From £30.99
-----------------------	-------------

**Tilthead**



Tilthead	£17.99
----------	--------

**Terms and Conditions**  
All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery\*\* available on orders over £150 (based on a 4 day delivery service). For orders under £150 the charge is £2.99\*\* (based on a 4 day delivery service). For Next Working Day Delivery our charges are £4.99\*\*. Saturday deliveries are charged at a rate of £7.50\*\*. (\*\*Deliveries of very heavy items, or to some European countries, N.I., remote areas of Scotland & Ch. Isles may be subject to extra charges.) E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 8am-7pm Mon-Fri and may not be available during peak periods. Wex Photographic is a trading name of Warehouse Express Limited. ©Warehouse Express 2014.  
\*CASHBACKS Are redeemed via product registration with the manufacturer. Please refer to our website for details.

**Wex Showroom – Visit us today**  
• Touch, Try and Buy latest Cameras & Accessories  
• Over 13,000 products to choose from  
• Award winning specialists!  
Mon & Wed-Sat 10am-6pm, Tues 10am-5pm,  
Sun 10am-4pm  
Unit B, Frenbury Estate, Norwich. NR6 5DP.



You can follow us on Twitter, Facebook and Google+ to keep up-to-date with all the latest offers, reviews and news!



#### Digital SLR Lenses

##### CANON LENSES

EF 20mm f2.8 USM	£409
EF 24mm f1.4 II USM	£1359
EF 24mm f2.8 IS USM	£458
TS-E 24mm f3.5 L II	£1699
EF 28mm f1.8 USM	£379
EF 35mm f1.4 L USM	£1158
EF 35mm f2.0	£208
EF 35mm f2.0 IS USM	£489
EF 40mm f2.8 STM	£167
TS-E 45mm f2.8	£1129
EF 50mm f1.2 L USM	£1259
EF 50mm f1.4 USM	£295
EF 50mm f1.8 II Lens	£89
EF 55mm f1.8 USM	£238
EF-S 60mm f2.8 USM Macro	£365
MP-E 65mm f2.8 1-5x Macro	£853
EF 85mm f1.8 USM	£309
TS-E 90mm f2.8	£1124
EF 100mm f2.8 USM Macro	£429
EF 100mm f2.8 L IS USM Macro	£739
EF 135mm f2.0 L USM	£909
EF 180mm f3.5 L USM Macro	£1273
EF 200mm f2.0 L IS USM Lens	£4669
EF 200mm f2.8 L USM II	£649
EF 300mm f2.8 L IS USM II	£5329
EF 300mm f4.0 L IS USM	£1179
EF 400mm f4.0 IS USM Lens	£5399
EF 400mm f5.6 L USM	£1128
EF 500mm f1.4 L IS USM II	£7765
EF 8-15mm f4.0 L USM Fisheye	£1099
EF-S 10-22mm f3.5-4.5 USM	£489
EF-S 15-85mm f3.5-5.6 IS USM	£589
EF 16-35mm f2.8 L USM II	£1218
EF 17-40mm f4.0 L USM	£629
EF-S 17-55mm f2.8 IS USM	£642
EF-S 17-85mm f4.0-5.6 IS USM	£356
EF-S 18-55mm f3.5-5.6 IS STM Lens	£188
EF-S 18-135mm f3.5-5.6 IS STM	£359

##### Canon

EF-S 18-200mm f3.5-5.6 IS	£410
EF 24-70mm f2.8 L USM II	£1799
EF 24-105mm f4.0 L IS USM	£813
EF 28-135mm f3.5-5.6 IS USM	£379
EF-S 55-250mm f4.0-5.6 IS II	£208
EF-S 55-250mm f4.5-6.3 IS STM Lens	£299
EF 70-200mm f2.8 L IS USM II	£1979
EF 70-200mm f4.0 L USM	£519
EF 70-200mm f4.0 L IS USM	£979
EF 70-300mm f4.0-5.6 IS USM	£389
EF 70-300mm f4.0-5.6 L IS USM	£1232
EF 75-300mm f4.0-5.6 USM III	£229
EF 75-300mm f4.5-6.3 IS Lens	£188
EF 100-400mm f4.5-5.6 L IS USM	£1279
EF 200-400mm f4 L IS USM with Internal	
1.4x Extender Lens	£10499



##### NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	£549
14mm f2.8 D AF ED Lens	£1239
24mm f1.4 G AF-S ED	£1469
24mm f2.8 D AF Lens	£369
24mm f3.5 D ED PC-E	£1465
NEW! 28mm f1.8 G AF-S	£499
35mm f1.4 G AF-S Nikkor	£1299
35mm f1.8 G AF-S DX	£148
NEW! 35mm f1.8 G ED AF-S Nikkor	£519
35mm f2.0 AF Nikkor	£255
40mm f2.8 G AF-S DX Micro	£185
45mm f2.8 D PC-E ED Micro	£1393
50mm f1.4 G AF-S	£279
50mm f1.8 D AF Lens	£109
50mm f1.8 G AF-S Lens	£149
50mm f2.8 G AF-S ED Micro	£404
60mm f2.8 D AF Micro Nikkor Lens	£368
NEW! 58mm f1.4 G AF-S Lens	£1599
85mm f1.4 G AF-S	£1179
85mm f1.8 D AF	£299

85mm f1.8 G AF-S	£379
85mm f2.8 D PC-E Micros	£1299
105mm f2.0 D AF DC Lens	£805
105mm f2.8 G AF-S VR IF ED Micro	£629
135mm f2.0 D AF DC	£1029
180mm f2.8 D AF IF-ED	£695
200mm f2.0 G ED AF-S Nikkor VR II	£4099
200mm f4.0 AF Micro	£1179
300mm f4.0 D AF-S IF ED	£1029
800mm f5.6E FL ED VR	£13995
10-24mm f3.5-5.6 G AF-S DX	£639
12-24mm f4 G AF-S IF-ED DX	£839
14-24mm f2.8 G ED AF-S	£1315
18-85mm f3.5-5.6 G ED AF-S DX VR	£438
17-55mm f2.8 G ED DX AF-S IF	£1049
18-35mm f3.5-5.6 G AF-S ED Nikkor	£519
NEW! 18-55mm f3.5-5.6 G F-S DX	
NIKKOR VR II	£229
18-105mm AF-S DX Nikkor f3.5-5.6 G ED VR	£204
18-140mm f3.5-5.6 G ED AF-S DX VR	£499
18-140mm f3.5-5.6 AF-S G ED VR DX	£499
18-200mm f3.5-5.6 G ED AF-S DX VR II	£584
18-300mm f3.5-5.6 ED AF-S VR	£679
24-70mm f2.8 G ED AF-S	£1245
24-85mm f2.8-4.0 D AF	£549
24-85mm f3.5-4.5 G ED VR	£409
24-120mm f4 G AF-S ED VR	£810
28-300mm f3.5-5.6 G ED AF-S VR	£659
55-200mm f4.5-5.6 G ED AF-S DX VR IF	£241
55-300mm f4.5-5.6 G AF-S DX VR	£279
70-200mm f4 G ED VR	£999
70-200mm f2.8G ED AF-S VR II	£1605
70-300mm f4.5-5.6 G ED AF-S IF VR	£439
NEW! 80-400mm f4.5-5.6 ED AF-S VR	£1999
80-400mm AF-S Nikkor f4.5-5.6G ED VR	£1999



##### SIGMA LENSES

NEW! 30mm f1.4 DC HSM	£379
NEW! 35mm f1.4 DG HSM	£669

50mm f2.8 EX DG Macro	£269
50mm f1.4 EX DG HSM	£329
70mm f2.8 EX DG Macro	£365
85mm f1.4 EX DG HSM	£669
105mm f2.8 APO EX DG OS HSM Macro	£379
150mm f2.8 EX DG OS HSM Macro	£699
8-16mm f4.5-5.6 DC HSM	£549
10-20mm f4.0-5.6 EX DC HSM	£349
10-20mm f3.5 EX DC HSM	£399
12-24mm f4.5-5.6 EX DG HSM II	£599
17-70mm f2.8-4.0 DC OS HSM	£349
18-200mm f3.5-6.3 DC OS HSM II	£259
18-250mm f3.5-6.3 DC OS HSM	£306
18-250mm f3.5-6.3 DC Macro OS HSM	£319
24-70mm f2.8 IF EX DG HSM	£599
50-150mm f2.8 EX DC APO OS HSM	£719
50-200mm f4.0-5.6 DC OS HSM	£119
50-500mm f4.5-6.3 DG OS HSM	£999
70-200mm f2.8 EX DG OS HSM	£799
70-300mm f4.0-5.6 APO Macro Super DG	
	From £150
70-300mm f4.0-5.6 DG OS	£275
NEW! 120-300mm f2.8 OS	£2799
120-400mm f4.5-5.6 DG OS HSM	From £639
150-500mm f5.0-6.3 DG OS HSM	£699
EX DG APO Tele Converters	From £199

##### TAMRON

with 5 Year Warranty

##### TAMRON LENSES

NEW! 90mm f2.8-4.0 VC USD Macro	£399
90mm f2.8 SP Di Macro	£369
180mm f3.5 Di SP AF Macro	£698
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£369
17-50mm f2.8 XR Di II VC	£349
18-200mm f3.5-6.3 AF XR Di II	£132
18-270mm f3.5-6.3 Di II VC PZD	£329
NEW! 24-70mm f2.8 Di VC USD SP	£839
28-75mm f2.8 XR Di	£359
NEW! 70-200mm f2.8 Di VC USD	£1099
70-300mm f4.5-6.3 SP Di VC USD	£289

#### Photo Bags & Rucksacks

**lowepro**  
Transit Backpack  
350AW Slate Grey

Holds a Pro DSLR with Grip, up to 3 Lenses, Compact Tripod, 15" Laptop & Accessories

Transit AW:  
Sling 250 AW ..... £82  
Backpack 350 AW ..... £98

**Manfrotto**  
Imagine More

Manfrotto Professional Backpacks  
Designed to hold a DSLR, lenses and several accessories.

20	£149.95
30	£189.95
50	£219.95

**KATA**

DR-465 DL  
Perfect for carrying a DSLR, 2 Lenses, 17" Laptop & Accessories

DR-465 DL	£69.95
DR-466 DL	£69.99
DR-467 DL	£74.99

**tamrac**

Expedition 5x Black

5x	£144
6x	£161.99
7x	£205
8x	£230
9x	£249

**Billingham**

Hadley Pro Original Khaki

Canvas/Leather: Khaki, Black  
FibreNyte/Leather: Khaki, Sage, Black.

Digital	£119
Small	£144
Large	£164
Pro Original	£174

#### Computing

##### Canon

PIXMA Pro 100	£369
PIXMA Pro 10	£499
PIXMA Pro 1	£645



Spyder4 Pro	£119
i1 Display Pro	£158
ColorMunki Smile	£67

Intuos5 Pro Professional Pen and Touch Tablet	
NEW! Small	£189
NEW! Medium	£269
NEW! Large	£379

#### Digital Compact Cameras

Digital Compact Camera Batteries, Cases and Accessories are available on our website

##### Canon



PowerShot G16  
£469



PowerShot S120  
£364.95



PowerShot SX50 HS  
£319

PowerShot SX280 HS Red or Black	£219
PowerShot D20 - Silver, Blue or Yellow	£239
PowerShot SX510 HS	£209
PowerShot G1X	£431
NEW! PowerShot SX600 HS	£199
NEW! IXUS 265 HS	£179



Scan this code with a reader on a Smartphone to read all the latest Camera news, reviews and how-tos



##### PENTAX

Optio WG-3 GPS Purple or Green	£229
MX-1 Silver or Black	£229

Ricoh GR	16 Megapixel with fixed f2.8 GR lens	£539
----------	--------------------------------------	------

##### Panasonic



NEW! Lumix TZ60 £399



Lumix FZ200 Black £379



Lumix LX7 Black £289

Lumix LZ30 Red or Black	£134
Lumix FT25 Red, Blue, White or Black	£129
Lumix FT5 Blue, Orange, Silver or Black	£255
Lumix LF1 Black	£294
Lumix FZ72 Black	£309
NEW! Lumix TZ55	£229
NEW! Lumix LZ40	£229
NEW! Lumix S28	£149

##### OLYMPUS



NEW! Stylus 1 £549

SZ-15 White, Red, Blue or Black	£139
TG-830 Blue, Silver, Red or Black	£194
SH-50 White, Silver or Black	£189
XZ-10 White, Brown or Black	£174
TG-2 Red or Black	£229
XZ-2 Black	£254

##### Nikon



Coolpix A £679



NEW! Coolpix L830 £179

Coolpix S9500 Black, Silver, Red or Bronze	£194
Coolpix AW110 Blue, Orange, Black or Camouflage	£214.95
Coolpix P520 Black, Silver or Red	£269
NEW! Coolpix S3600	£129
NEW! Coolpix S5300	£169
NEW! Coolpix S6800	£199

##### SONY



Cyber-Shot RX100 II £574

H200 Black	£139
WX200 Silver or Black	£159
WX300 Black, White or Red	£198
HX300 Black	£299
RX100 Black	£399
RX1 Black	£2269
RX1 R Black	£2389
NEW! RX10	£984
NEW! W830	£119

##### FUJIFILM



FinePix X100s £899



FinePix X20 £379

FinePix F900 White, Red or Black	£249
FinePix SL1000 Black	£234
FinePix H550 Black	£319
FinePix XQ1 Black	£349
NEW! FinePix S1 Black	£399
NEW! FinePix S9200 Black	£249
NEW! FinePix S8600 Black	£159
NEW! FinePix XP70 Black	£179



ONLINE  
1000s  
of ITEMS  
NOW



**Upgrade your photography today.  
Great deals on used pro gear.**

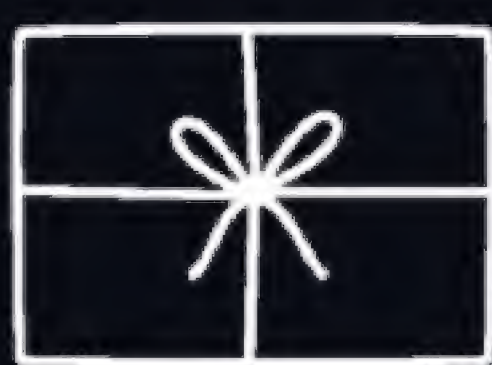
Selling us your old gear couldn't be easier.



①

Get a quote

Valuing your equipment  
online takes just a few minutes.



②

We can collect

Easy and affordable UPS  
collection service.



③

Get cash

Or earn a bonus when  
you part-exchange.



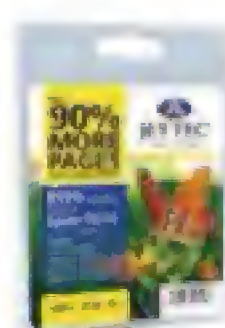


We are a small, family owned and run company, specialising in photographic consumables - and proud winners of a 2013 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog!

01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)



## PRINTER INK CARTRIDGES



# EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two **Independent** ink tests that agree...

**Digital**  
PHOTOGRAPHY

**Ink Test Winner**



"Jet Tec's colours were superb, with single greys and blacks very close to Epson...so Jet Tec wins!"  
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"  
- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£29.99 10ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£23.99 40ml	£4.99 60ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 60ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 10ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830v, 925, 935
T027 Colour	£29.99 40ml	£4.99 60ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3900/3950, CX8400, CX8600
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	Parasol Inks
T0452/3/4, each	£11.99 6ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	RX500, RX800, RX820, RX840
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Frog Inks
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Duck Inks
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Photo R2400
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Lilly Inks
T0551 Black	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	D68, D88, DX3900/3950, DX4200/4250, DX4800/4850
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	Teddy Bear Inks
T0591/2/3, each	£12.99 13ml	Check Website.	S20, S21, SX100/105/110/115/200/205/210/215
T0594/5/6, each	£12.99 13ml	Check Website.	SX400/405/415/515, D78/92/120, B40W, BX300
T0597/8/9, each	£12.99 13ml	Check Website.	DX4000/4400/5000/6000/7000/7400/8400/9400
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo 1400
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Owl Inks
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-T0714 Set of 4	£34.99 set of 4	£19.99, 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720W, PX730W/800FW/810FW/830FW/830FW
T0711 Black	£8.99 7.4ml	£3.99 13ml, 3 for £13.99	R265/265/360, RX560/565/665
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Flamingo Inks
T0791/2/3, each	£12.99 10ml	Check Website.	
T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720W, PX730W/800FW/810FW/830FW/830FW
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/265/360, RX560/565/665
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	
T1281 Black	£7.99 5.9ml	£4.99 13ml	
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 set of 4	
T1291 Black	£10.99 11.2ml	£5.49 18ml	
T1292/3/4, each	£10.99 7ml	£4.49 13ml	
T1571-9, each	£20.99 25.9ml each or £164.99 set of 8		
T1591-9, each	£14.99 17ml each or £107.99 set of 8		
T5591-6, each	£13.99 13ml each or £74.99 set of 6		
T5801-9, each	£41.99 80ml each or £329.99 set of 8		
No.16 Set of 4	£24.99 set of 4	£14.99 set of 4	
No.16 Black	£7.99 5.4ml	£4.99 18ml	
No.16 C/M/Y, each	£5.99 3.1ml	£3.99 13ml	
No.16XL Set of 4	£44.99 set of 4	£14.99 set of 4	
No.16XL Black	£14.99 12.9ml	£4.99 18ml	
No.16XL C/M/Y, each	£11.99 8.5ml	£3.99 13ml	
No.18 Set of 4	£22.99 set of 4	£14.99 set of 4	
No.18 Black	£7.99 5.2ml	£4.99 18ml	
No.18 C/M/Y, each	£5.99 3.3ml	£3.99 13ml	
No.18XL Set of 4	£46.99 set of 4	£14.99 set of 4	
No.18XL Black	£14.99 11.5ml	£4.99 18ml	
No.18XL C/M/Y, each	£11.99 8.6ml	£3.99 13ml	
No.24 Set of 6	£44.99 set of 6		
No.24 B/L/C/M, each	£7.99 5.1ml		
No.24 C/M/Y, each	£7.99 4.6ml		
No.24XL Set of 6	£89.99 set of 6		
No.24XL B/L/C/M, each	£11.99 9.8ml		
No.24XL C/M/Y, each	£11.99 8.7ml		
No.26 Set of 4 (no PB)	£30.99 set of 4		
No.26 Black	£8.99 6.2ml		
No.26 Photo Black	£7.99 4.7ml		
No.26 C/M/Y, each	£7.99 4.5ml		
No.26XL Set of 4 (no PB)	£54.99 set of 4		
No.26XL Black	£14.99 12.1ml		
No.26XL Photo Black	£13.99 8.7ml		
No.26XL C/M/Y, each	£13.99 9.7ml		

If you cannot find the ink cartridges for your printer, please check our website, or give us a call, and we'll do our best to help. We stock what is probably the UK's largest range of ink cartridges and photo paper, including wide format ink cartridges and roll papers.

## Canon

### Canon Originals

BCi6 All colours, 13ml, each	£8.99
PGi5 Black 28ml	£12.99
CLi8 All colours, 13ml, each	£10.99
CLi42 All colours, 13ml, each	£10.99
CLi42 Set of 8	£79.99
PGi9 All colours, 14ml, each	£9.99
PGi9 Set of 10	£89.99
PGi29 All colours, 36ml, each	£22.99
PGi29 Set of 12	£269.99
PGi72 All colours, 14ml, each	£10.99
PGi72 Set of 10	£99.99
PGi520 Black 19ml	£10.99
CLi521 B/C/M/Y/GY 9ml	£9.99
PGi520/CLi521 Set of 5	£46.99
PGi525 Black 19ml	£10.99
CLi526 B/C/M/Y/GY 9ml	£9.99
PGi525/CLi526 Set of 5	£46.99
PGi550 Black 15ml	£10.99
CLi551 B/C/M/Y/GY 7ml	£8.99
PGi550/CLi551 Set of 5	£42.99
PG40 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£16.99
PG540XL Black 21ml	£17.99
PG545XL Black 15ml	£16.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£20.99
CL541XL Colour 15ml	£19.99
CL546XL Colour 13ml	£18.99

### Canon Compatibles

BCi6 All colours, 15ml, each	£2.99
PGi5 Black 28ml	£4.99
CLi8 B/C/M/Y/PG/PM 15ml	£3.99
PGi520 Black 19ml	£4.99
CLi521 B/C/M/Y/GY 9ml	£3.99
PGi525 Black 19ml	£4.99
CLi526 B/C/M/Y/GY 9ml	£3.99
PGi550XL Black 25ml	£4.99
CLi551XL B/C/M/Y/GY 12ml	£3.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
PG540XL Black 21ml	£13.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99
CL541XL Colour 15ml	£15.99

Many more in stock!



### HP Originals

No.38 All Colours 27ml each	£26.99
No.300 Black 4ml	£10.99
No.300 Colour 4ml	£12.99
No.301 Black 3ml	£9.99
No.301 Colour 3ml	£11.99
No.337 Black 11ml	£18.99
No.338 Black 11ml	£18.99
No.339 Black 21ml	£25.99
No.343 Colour 7ml	£20.99
No.344 Colour 14ml	£28.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£14.99
No.363 Black 6ml	£13.99
No.363 C/M/Y/PG/PM each	£9.99
No.364 Black 6ml	£7.99
No.364 PB/C/M/Y 3ml each	£6.99
No.364 Set of 4	£22.99
No.901 Black 4ml	£11.99
No.901 Colour 9ml	£14.99
No.920XL Set of 4	£46.99
No.932XL Black 22.5ml each	£21.99
No.933XL C/M/Y 8.5ml each	£9.99
No.940XL Set of 4	£69.99
No.950XL Black 53ml each	£24.99
No.951XL C/M/Y 24ml each	£17.99

### HP Compatibles

No.15 Black 48ml	£4.99
No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.78 Colour 38ml	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PG/PM each	£4.99
No.364XL Black 18ml	£9.99
No.364XL C/M/Y 11ml each	£8.99

Many more in stock!

## Kodak

### Kodak Original Ink / Paper

ESP Black Series 10 Ink	£6.99
ESP Colour Series 10 Ink	£12.99
ESP Black Series 30 Ink	£6.99
ESP Colour Series 30 Ink	£12.99
ESP Black/Colour Twin Packs	£18.99

Kodak Photo Paper also in stock!

## brother

### Brother Originals

LC1100 Set of 4	£36.99
LC1240 Set of 4	£47.99
LC1280XL Set of 4	£65.99

### Brother Compatibles

LC900 Set of 4	£11.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Set of 4	£11.99
LC985 Set of 4	£11.99
LC1240 Set of 4	£11.99
LC1280XL Set of 4	£15.99

Many more in stock!

## LEXMARK

### Lexmark Originals

No.14 Black	£18.99
No.15 Colour	£20.99
No.28 Black	£18.99
No.29 Colour	£19.99
No.32 Black	£22.99
No.33 Colour	£24.99
No.36 Black	£19.99
No.37 Colour	£20.99
No.100 Set of 4	£39.99

### Lexmark Compatibles

No.1 Colour	£10.99
No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£11.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Many more in stock!

## PHOTOGRAPHIC PAPERS & MOUNTS

### ILFORD GALERIE premium

Premium Gloss 270g, 6x4, 50sh + 50 FREE	£9.99
Premium Gloss 270g, A4, 25sh + 25 FREE	£11.99
Premium Lustre 270g, 6x4, 50sh + 50 FREE	£9.99
Premium Lustre 270g, A4, 25sh + 25 FREE	£11.99
Smooth Heavyweight Matt 200g, A4, 50sh	£14.99

### ILFORD GALERIE Prestige

Smooth Gloss 310g, 6x4, 100 sheets	£17.99
Smooth Gloss 310g, 7x5, 100 sheets	£23.99
Smooth Gloss 310g, A4, 25sh + 10 FREE	£12.99
Smooth Gloss 310g, A3, 25 sheets	£28.99
Smooth Gloss 310g, A3+, 25sh + 10 FREE	£32.99
Smooth Pearl 310g, 6x4, 100 sheets	£17.99
Smooth Pearl 310g, 7x5, 100 sheets	£23.99
Smooth Pearl 310g, A4, 25sh + 10 FREE	£12.99
Smooth Pearl 310g, A3, 25 sheets	£28.99
Smooth Pearl 310g, A3+, 25sh + 10 FREE	£32.99
Gold Mono Silk 270g, A4, 25sh + 10 FREE	£19.99
Gold Fibre Silk 310g, A4, 50 sheets	£44.99
Fine Art Smooth 220g, A4, 25 sheets	£



# Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, [www.premier-ink.co.uk](http://www.premier-ink.co.uk), over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)

Winners of an Amateur Photographer 2013 "Good Service Award"

## MEMORY

### SanDisk

**SanDisk Blue SDHC Class 4 5MB/s**

2GB 5MB/s	£3.99
4GB 5MB/s	£4.49
8GB 5MB/s	£4.99
16GB 5MB/s	£8.99

**SanDisk Ultra SDHC Class 6 30MB/s**

4GB 30MB/s	£5.99
8GB 30MB/s	£6.99
16GB 30MB/s	£10.99
32GB 30MB/s	£19.99

**SanDisk Extreme SDHC Class 10 UHS-1, 30 & 45MB/s**

4GB 30MB/s	£7.99
8GB 30MB/s	£9.99
16GB 45MB/s	£14.99
32GB 45MB/s	£26.99
64GB 45MB/s	£57.99

**NEW SanDisk Extreme 80 SDHC UHS-1 Class 10 80MB/s**

8GB 80MB/s	£14.99
16GB 80MB/s	£22.99
32GB 80MB/s	£42.99
64GB 80MB/s	£84.99

**SanDisk Ultra Compact Flash 30MB/s**

4GB 30MB/s	£13.99
8GB 30MB/s	£19.99
16GB 30MB/s	£34.99

**SanDisk Extreme Compact Flash 60MB/s**

8GB 60MB/s	£27.99
16GB 60MB/s	£45.99
32GB 60MB/s	£76.99
64GB 60MB/s	£139.99

**SanDisk Extreme Pro Compact Flash 90MB/s**

16GB 90MB/s	£72.99
-------------	--------

**SanDisk Ultra MicroSDHC Class 10 30MB/s**

8GB 30MB/s	£7.99
16GB 30MB/s	£12.99
32GB 30MB/s	£24.99
64GB 30MB/s	£48.99

**SanDisk Cruzer Blade USB Pen Drives**

8GB USB 2.0	£4.99
16GB USB 2.0	£7.99
32GB USB 2.0	£15.99

### Lexar

**Lexar Professional SDHC Class 10, UHS-1 400X, 60MB/s**

8GB 60MB/s	£11.99
16GB 60MB/s	£17.99
32GB 60MB/s	£32.99

**Lexar Professional Compact Flash 800X, 120MB/s**

8GB 120MB/s	£24.99
16GB 120MB/s	£39.99
32GB 120MB/s	£69.99

**Lexar Professional Dual Slot Reader SD & Compact Flash USB3.0 Reader 500MB/s**

£25.99
--------

### DELKIN DEVICES

**Delkin Professional Compact Flash 500X, 75MB/s**

8GB 75MB/s	£16.99
16GB 75MB/s	£27.99
32GB 75MB/s	£46.99

**Waterproof Memory Card Storage Totes**

SD Tote Holds 8 SD cards	£6.99
CF Tote Holds 4 Compact Flash	£6.99

**Universal Memory Card Readers**

USB2.0 Reader 30MB/s	£9.99
USB3.0 Reader 50MB/s	£19.99

## BATTERIES

### Camera Batteries

A comprehensive range of rechargeable Li-Ion batteries. Manufactured by respected independent battery manufacturers Energizer, Hahnel and Blumax. All batteries come with a 2 year guarantee.

NB-2L/LH for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£12.99
NB-9L for Canon	£9.99
NB-10L for Canon	£12.99
NB-11L for Canon	£12.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£12.99
LP-E6 for Canon	£19.99
LP-E8 for Canon	£15.99
LP-E10 for Canon	£12.99
LP-E12 for Canon	£12.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP95 for Fuji	£9.99
NPW126 for Fuji	£17.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL3E for Nikon	£14.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£19.99
EN-EL15 for Nikon	£24.99
EN-EL19 for Nikon	£12.99
EN-EL20 for Nikon	£14.99
EN-EL21 for Nikon	£14.99
LI10B/12B for Olympus	£9.99
LI40B/42B for Olympus	£9.99
LI50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLN-1 for Olympus	£24.99
BLS-1 for Olympus	£12.99
BLS-5 for Olympus	£15.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
DMW-BCG10 for Panasonic	£19.99
DMW-BCJ13 for Panasonic	£19.99
DMW-BCK7 for Panasonic	£19.99
DMW-BLB13 for Panasonic	£19.99
DMW-BLE9 for Panasonic	£12.99
DMW-BLF19 for Panasonic	£19.99
DMW-BLM9 for Panasonic	£22.99
D-LI50 for Pentax	£12.99
D-LI90 for Pentax	£12.99
D-LI109 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
BX-1 for Sony	£14.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

### Professional Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5D MkII	£84.99
For Canon 5D MkIII	£84.99
For Canon 7D	£84.99
For Canon 60D	£84.99
For Canon 550D	£84.99
For Canon 600D	£84.99
For Canon 650D	£84.99
For Canon 700D	£84.99
For Nikon D600	£84.99
For Nikon D800/D800E	£84.99
For Nikon D7000	£84.99

### Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.

**AA & AAA Rechargeables**

AA 1300mAh Lloytron (4)	£4.99
AA 2000mAh GP Reayko (4)	£7.99
AA 2300mAh Energizer Extreme (4)	£8.99
AA 2500mAh GP (4)	£8.99
AA 2800mAh Delkin (4)	£9.99
AAA 850mAh GP Reayko (4)	£5.99
AAA 850mAh Duracell (4)	£6.99
AAA 1100mAh Lloytron (4)	£4.99

### Coin Cells & Lithiums

AA Energizer Ultimate Lithium (4)	£5.99
AA Energizer Ultimate Lithium (4)	£6.99
CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

## SCREW-IN FILTERS

KOOD Slim Frame UV Filters	Marumi DHG Slim Frame Multicoated Clear Protection Filters	Hoya HMC Slim Frame Multicoated UV Filters
46mm £4.99	46mm £10.99	37mm £12.99
49mm £4.99	49mm £10.99	46mm £12.99
52mm £4.99	52mm £10.99	52mm £11.99
55mm £5.99	55mm £11.99	58mm £14.99
58mm £6.99	58mm £12.99	62mm £16.99
62mm £7.99	62mm £14.99	67mm £18.99
67mm £8.99	67mm £15.99	72mm £21.99
72mm £9.99	72mm £17.99	77mm £25.99
77mm £11.99	77mm £19.99	82mm £29.99
82mm £14.99	82mm £22.99	
86mm £19.99		
KOOD Slim Frame Circular Polarising Filters	Marumi DHG Slim Frame Multicoated UV Filters	Hoya Pro-1 Digital Slim Frame Multicoated UV Filters
46mm £12.99	52mm £13.99	52mm £27.99
52mm £14.99	58mm £15.99	58mm £32.99
55mm £15.99	62mm £17.99	62mm £35.99
58mm £17.99	67mm £19.99	67mm £39.99
62mm £19.99	72mm £21.99	72mm £44.99
67mm £22.99	77mm £24.99	77mm SPECIAL £39.99
72mm £26.99		82mm £56.99
77mm £29.99		
82mm £34.99		
86mm £39.99		
KOOD Close Up Filter Sets (+1, +2 & +4)	Marumi DHG Slim Frame Multicoated Circular Polarising Filters	Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters
52mm £26.99	52mm £31.99	52mm £52.99
58mm £34.99	58mm £35.99	58mm £60.99
	62mm £39.99	62mm £67.99
	67mm £44.99	67mm £75.99
	72mm £49.99	72mm £90.99
	77mm £54.99	77mm SPECIAL £79.99
	82mm £69.99	82mm £120.99

## SQUARE FILTERS

**KOOD P-Type Filter System**

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

**KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system**

49mm Adapter Ring	£4.99	Circular Polarizing	£29.99
52mm Adapter Ring	£4.99	ND2	£9.99
55mm Adapter Ring	£4.99	ND4	£9.99
58mm Adapter Ring	£4.99	ND8 NEW	£10.99
62mm Adapter Ring	£4.99	ND2 Soft Graduated	£11.99
67mm Adapter Ring	£4.99	ND2 Hard Graduated	£11.99
72mm Adapter Ring	£4.99	ND4 Soft Graduated	£11.99
77mm Adapter Ring	£4.99	ND4 Hard Graduated	£11.99
82mm Adapter Ring	£4.99	ND8 Soft Graduated NEW	£13.99
Standard Holder	£5.99	ND8 Hard Graduated NEW	£13.99
Wide Angle Holder	£6.99	Light Blue Graduated	£11.99
Filter Wallet (hold 5 filters)	£9.99	Dark Blue Graduated	£11.99

**Six-Piece ND Filter Kit £43.99**

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

## LENS HOOD & CAPS

Bayonet-Fit Lens Hoods	Screw-Fit Lens Hoods
A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.	
ES-62 Canon 50/1.8 £9.99	52mm Shaped Petal Hood £6.99
ES-71II Canon 50/1.4 £9.99	55mm Shaped Petal Hood £6.99
ET-60 Canon 75-300/4-5.8 £9.99	58mm Shaped Petal Hood £6.99
ET-65B Canon 70-300/4-5.8 £9.99	62mm Shaped Petal Hood £7.99
ET-67 Canon 100/2.8 Macro £9.99	67mm Shaped Petal Hood £7.99
ET-67B Canon 80/2.8 £9.99	72mm Shaped Petal Hood £9.99
EW-80C Canon 18-55 IS £9.99	46mm Rubber Hood £3.99
EW-73B Canon 17-85 IS £9.99	52mm Rubber Hood £3.99
EW-78BII Canon 28-135 IS £9.99	58mm Rubber Hood £3.99
EW-78D Canon 18-200 IS £9.99	62mm Rubber Hood £4.99
EW-78E Canon 15-85 IS £12.99	67mm Rubber Hood £4.99
EW-83E Canon 17-40/4.0 £12.99	72mm Rubber Hood £5.99
EW-83J Canon 17-55/2.8 £12.99	77mm Rubber Hood £5.99
HB-45 Nikon 18-55 VR £7.99	
SH-006 Sony 18-70/3.5-6.8 £9.99	

## STEPPING RINGS & MACRO

**Step-Up and Step-Down Rings**

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

Over 160 different sizes in stock, from 25mm to 105mm. The largest selection in the UK? £4.99 each!

**Reversing Rings £12.99**

**Coupling Rings £11.99**

Canon, Nikon, Sony, Olympus and Pentax. Sizes from 52mm to 77mm.

**Extension Tubes £17.99**

Canon, Nikon, Sony, Olympus and Pentax.

**Right Angle Viewfinders**

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X	£49.99
1.0X-3.3X	£64.99

## TRIPODS

**VANGUARD**

**Vanguard AltaPRO263AT**

Aluminium 3-section tripod with magnesium canopy and Multi-Angle Central Column.

Weight: 2.00kg  
Load: 7.0kg  
Folded: 63cm  
Height: 165cm

SAVE £70

RRP £160 NOW £89.99

**SBH100**

Magnesium alloy ball head with twin adjuster knobs, 2 spirit levels, quick release plate.

Weight: 0.39kg  
Load: 10.0kg

SAVE £20

RRP £90 NOW £70.00

**GH100**

Award-winning pistol grip head with spirit level, friction control and panoramic function.

Weight: 0.75kg  
Load: 6.0kg

SAVE £60

RRP £150 NOW £90.00

**AltaPRO263AT+SBH100**

RRP £250 NOW £129.99

**AltaPRO263AT+GH100**

RRP £310 NOW £159.99

**Manfrotto**

**Manfrotto 055XPROB**

Aluminium 3-section tripod, aluminium canopy, horizontal sliding central column.

Weight: 2.40kg  
Load: 7.0kg  
Folded: 65cm  
Height: 175cm

SAVE £45

RRP £175 NOW £129.99

**804RC2**

Sturdy three way pan and tilt head with RC2 quick release.

Weight: 0.79kg  
Load: 4.0kg

SAVE £20

RRP £76 NOW £56.00

**496RC2**

Popular ball head with twin adjuster knobs and RC2 quick release.

Weight: 0.46kg  
Load: 6.0kg

SAVE £20

RRP £76 NOW £56.00

**055XPROB + 804RC2**

RRP £251 NOW £169.99

**055XPROB + 496RC2**

RRP £251 NOW £169.99

**MM294A4**

Aluminium 4-section monopod

Folded: 48cm  
Height: 151cm  
Weight: 0.60kg  
Load: 5.0kg

SAVE £10

RRP £45 NOW £35.00

**MM294C4**

Carbon Fibre 4-section monopod

Folded: 48cm  
Height: 151cm  
Weight: 0.50kg  
Load: 5.0kg

SAVE £15

RRP £75 NOW £60.00

**hähnel**

**Triad 30 Lite**

4 section aluminium alloy tripod, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carry case.

Weight: 1.20kg  
Max Load: 4.0kg  
Folded: 56cm  
Max Height: 142cm

SAVE £25

RRP £65 NOW £39.99

**Triad 40 Lite £49.99**

Including BH40 alloy ball head.

Weight: 1.58kg  
Max Load: 5.0kg  
Folded: 60cm  
Max Height: 153cm

**Triad 60 Lite**

4 section aluminium alloy tripod including 3-way fluid damped pan/tilt head and carry case.

Weight: 1.90kg  
Max Load: 5.0kg  
Folded: 61cm  
Max Height: 162cm

SAVE £25

RRP £85 NOW £59.99

"An excellent value for money tripod!" Amateur Photographer Magazine

RRP £85 NOW £59.99

**BH30 Ball Head £19.99**

**BH40 Ball Head £29.99**

**BENRO**

**GH1P**

Superb gimbal head, with control handle. Side mounting for lens.

Weight: 0.8kg  
Load: 12.0kg

SAVE £100

RRP £320 NOW £220.00

**GH2**

Heavy duty gimbal head, with massive load rating. Flat mounting for lens.

Weight: 1.4kg  
Load: 23.0kg

SAVE £140

RRP £440 NOW £300.00

## BAGS

**thinkTANK photo**

**We will match or beat ANY UK Think Tank price! Full range in stock!**

**Retrospective Range**

Retro 5	£103
Retro 7	£114
Retro 10	£116
Retro 20	£120
Retro 30	£138
Retro 40	£157

**Airport Commuter**

**Airport International**

**Streetwalker Pro**

£140

**Glass Limo**

£147 £270

**Billingham**

**We will match or beat ANY UK Billingham price! Full range in stock!**

**Hadley Range**

Digital Small	£125
Digital Large	£155
Pro	£175

**The 5 Series**

225	£290
335	£300
445	£325
555	£365

**The 07 Bags**

Flaps	£6
Superflex Inserts	£16
Shoulder Pad SP40	£30
Tripod Straps	£22

**107 £290**

**207 £315**

**307 £335**

**VANGUARD**

**UP-Rise Messengers**

**UP-Rise Backpacks**

Uprise 28	£72
Uprise 33	£81
Uprise 38	£90
Uprise 45	£75
Uprise 46	£85
Uprise 48	£90

## CAMERA STRAPS

**OP TECH USA**

Wrist Strap	£9.99
Classic Strap	£14.99
Super Classic Strap	£15.99
Pro 3/8 Strap	£15.99
Pro Loop Strap	£15.99
Utility Sling Strap	£19.99

Full range of accessories in stock

## FLASH GUNS

**Nissin**

**Nissin Di866 MkII**

A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit. Includes built-in USB port for down-loading upgrades.

£189.99

Canon, Nikon & Sony

**Nissin Di622 MkII**

An impressively powerful flashgun with a guide number of 44m, bounce and swivel head, full TTL, wide angle diffuser.

£114.99

Canon, Nikon & Sony

Telephone: 01926 339977 or 0800 1077 211

[www.premier-ink.co.uk](http://www.premier-ink.co.uk)

Premier Ink, Longfield Road, Leamington Spa, CV31 1XB



# Good reasons to shop at MIFSUD PHOTOGRAPHIC

## Canon

### EOS DSLRS & KITS

1DX body	£4844
1DX bodyDemo	£4499
5D MKIII body	£2289
5D MKIII plus 24-105 IS	£2899
6D body	£1379
6D plus 24-105 IS	£1929
70D body	£859
70D plus 18-55 STM	£999
70D plus 18-135 STM	£1179
700D body	£485
700D plus 18-55 STM	£549
100D body	£399
100D plus 18-55 STM	£499
1100D body	£239

## MIFSUDS ARE CANON PROFESSIONAL STOCKISTS

### DEMO LENSES TO CLEAR

#### COMPACT CAMERAS

SX50	£349
SX510HS	£179
G1X	£419
G16	£449

#### EF-S NON FULL FRAME LENSES

10-22 F3.5/4.5 USM	£489
15-85 F3.5/5.6 IS U no box	£549
18-55 F3.5/5.6 IS no box	£129
18-135 F3.5/5.6 IS STM	£319
60 F2.8 Macro USM	£359

#### EF LENSES

8-15 F4 L USM Fisheye	£1099
16-35 F2.8 MKII L USM	£1219
17 TSE F4 L Shift	£1959
17-40 F4 USM L	£629
20 F2.8 USM	£389
24 F1.4 L II USM	£1359
24 F2.8 IS USM	£459
24 F3.5 L TSE MKII	£1699
24-70 F2.8 L II USM	£1809
24-70 F4 L IS U no box	£1049
24-105 F4 L IS U no box	£639
28 F1.8 USM	£389
28 F2.8 IS USM	£429

35 F1.4 L USM	£1129
35 F2 IS USM	£489
40 F2.8 STM	£159
50 F1.2 L USM	£1259
50 F1.4 USM	£295
50 F1.8 II	£89
65 F2.8 MPE macro	£853
70-200 F2.8 IS USM LII	£1899
70-200 F2.8 non IS L USM	£1019
70-200 F4 L IS USM	£979
70-200 F4 L USM	£519
70-300 F4/5.6 L IS USM	£1229
70-300 F4.5/5.6 IS USM	£429
85 F1.2 L II	£1769
85 F1.8 USM	£319
100 F2.8 IS L USM macro	£739
100 F2.8 Macro USM	£444
100-400 F4.5/5.6 IS L USM	£1329
180 F3.5 L USM Macro	£1229
200 F2.8 II L USM	£639
200-400 f4 IS L U	£10499
300 F2.8 IS L USM II	£5299
300 F4 L IS USM	£1149
400 F2.8 IS L USM II	£8199
400 F5.6 L USM	£1149

500 F4 IS L USM II	£7749
600 f4 IS L USM II	£10399
Extension tube 12II	£59
Extension tube 25II	£115
1.4x III converter	£399
2x III converter	£399

#### FLASH & ACCESSORIES

320EX	£169
600EX RT	£449
MR 14EX	£499
MT-24EX	£739
ST-E3 Speedlite transmitter	£239
ST-E2 Speedlite transmitter	£159
BG-E11 grip (5D MKIII)	£229
BG-E13 grip (6D)	£169
BG-E14 grip (70D)	£219
Drop In Circ Polariser II	£199
GP-E2 receiver	£219
LP-E4N battery	£129
LP-E6 battery	£59.99
RS-80N3	£39.99
TC8-0N3	£119
AliW, AliB, B/B, C (WII)	
or D tripod mount ring each	£99

200-400 f4 IS L USM £9999

400 f2.8 IS L USM II £7799

500 f4 IS L USM II £7399

600 f4 IS L USM II £9799

## Nikon

### DSLRs & KITS

D4S body	£POA
D4 body	£4199
Df + 50 f1.8 AFS G	£2749
D800 body	£2049
D800e body	£2349
D610 body	£1499
D7100 body	£869
D7100 plus 18-105 VR	£999
D7000 body	£569
D7000 plus 18-105 VR	£719
D5300 body	£649
D5300 plus 18-55 VR	£699
D5300 plus 18-140 VR	£969
D3200 body	£315
D3200 plus 18-55 VR	£359

## MIFSUDS ARE NIKON PROFESSIONAL DEALERS

#### DIGITAL ONLY DX LENSES

10.5 F2.8	£529
10-24 F3.5/4.5 G AFS	£629
16-85 F3.5/5.6 AFS VR	£439
18-105 F3.5/5.6 G ED VR no box	£149
18-140 F3.5/5.6 VR	£499
18-300 F3.5/5.6 G ED VR	£689
35 F1.8 G	£169
40 F2.8 G	£199
55-300 F4.5/5.6 G VR	£249
85 F3.5 G VR	£399

#### LENSES

14 F2.8 AF D One only	£997
14-24 F2.8 G ED AF-S	£1337
18-35 F3.5/4.5 G AFS	£629
18-55 F3.5/5.6 VR	£99
20 F2.8 AF-D	£489
24 F3.5 PCE	£1499
24-70 F2.8 G ED AFS	£1239

24-85 F3.5/4.5 G ED VR	£399
24-120 F4 G ED VR	£849
28 F1.8 AF S	£519
28-300 F3.5/5.6 G ED VR	£689
35 F1.4 G	£1399
35 F2 AF-D	£289
50 F1.4 AFS G	£299
50 F1.8 G	£169
50 F1.8 AF-D	£129
60 F2.8 AFS	£399
58 F1.4 G	£1599
70-200 F2.8 VR II	£1599
70-300 F4.5/5.6 VR	£419
85 F1.4 AFS G	£1175
85 F1.8 AFS G	£377
105 F2.8 VR macro	£649
200-400 F4 VR II	£4949
300 F2.8 AFS G VR II	£4189
300 F4 AF-S	£1049

400 F2.8 AFS VR II	£6666
500 F4 AFS VR II	£5777
800 F5.6 AFS VR	£15599
TC14EII converter	£329
TC17EII converter	£329
TC20EIII converter	£389

#### FLASH & ACCESSORIES

SB-700	£239
SB-910	£349
SBR1C1 ringflash/command	£579
SU-800 no box	£199
MBD15 (D7100)	£249
MBD14 (D600)	£219
MBD12 Grip (D800/E)	£279
MBD11 Grip (D7000)	£229
MBD10 Grip (D300/D700)	£249
MC36A remote	£129
MC30A remote	£69
UT-1 data transmitter	£349

16-35 f4 AFS VR £819

70-200 f4 G ED VR £969

80-400 f4.5/5.6 VRAFG £1989

200 f2 G VR II £3699

600 f4 AFS VR II £6899



## WE WANT YOUR EQUIPMENT

WE PART EXCHANGE, BUY FOR CASH OR COMMISSION SALE  
Collection can be arranged, contact us at [info@mifsuds.com](mailto:info@mifsuds.com) or ring 01803 852400



## FUJIFILM

X-E2 + 18-55 OIS	£1149
X-E2 body	£759
X-Pro 1 + 18 f2	£899
X-Pro 1 body	£799
X-E1 + 18-55 OIS	£779
X-E1 body	£429
10-24mm F4 XF	£849
14mm f2.8 XF	£669
16-50mm XC	£329
18mm f2 XF	£419
18-55mm OIS XF	£489
23mm f1.4 XF	£799
27mm F2.8 XF	£349
35mm f1.4 XF	£419
55-200mm OIS XF	£549
56mm F1.2 XF	£899
0mm f2.4 XF	£459
EF X20 flash	£169
EF42 flash	£159
EF20 flash	£99
X100s Black	£899
X100s Silver	£999
X20 Compact	£379

## Panasonic

GH3 + 12-35mm	£1479
GH3 + 14-140mm	£1199
GH3 body	£829
GX7 + 20mm F1.7 II	£849
GX7 + 14-42mm II	£749
GX7 body	£699
G6 + 14-42mm	£529
G6 body	£449
G5 + 14-150mm F4/5.8	£549
NEW! GM1 + 12-32mm	£599
7-14mm F4	£849
8mm F3.5	£499
12-35mm f2.8	£829
14-42mm X	£269
14-140mm OIS no box	£469
20mm F1.7 MKII	£299
25mm F1.4 DG	£439
35-100 F2.8 Power OIS X	£929
45mm F2.8 OIS	£549
45-150 F4/5.6 OIS	£219
45-175mm F4/5.6 OIS X	£319
45-200mm F4/5.6 OIS	£269
100-300mm F4/5.6 OIS	£429
LFV2 Viewfinder	£199
FZ72	£299
FZ200	£369
NEW! TZ60	£349

## PENTAX

MOST ITEMS ARE STOCKED

NEW!! K3 body...£1089

K3 + 18-55 WR...£1199

K50 body...£519

K50 + 18-55 WR...£529

K500 + 18-55...£349

K5II body...£649

K5 II + 18-55 WR...£685

K5 II + 18-135...£949

K5IIS body...£729

K30D + 18-55...£459

K30D + 18-135...£689

1 ONLY DEMO £3999

DA 560mm f5.6 ED AW

## PRO DEALER

DA 10-17mm f3.5/4.5	£299
DA 12-24mm f4	£759
DA 15mm f4 AL	£585
DA 16-50mm f2.8	£899
17-70mm f4 AL SDM	£499
DA 18-135mm F3.5/5.6 WR	£329
DA 18-270mm f3.5/6.3	£449
DA 21mm f3.2 AL Limited	£459
FA 31mm f1.8 Limited	£1049
DA 35mm f2.8 macro Limited	£379
FA 43mm F1.9 Limited	£695
DFA 50mm f2.8 macro	£399
DA 50-135mm F2.8	£999
DA 55mm f1.4 SDM	£609
HD DA 55-300mm F4.5-5.8 ED WR	£399
DA 55-300mm F4.5/5.8	£269
DA 60-250mm F4	£1249
DA 70mm f2.4 Limited	£459
FA 77mm 1.8 Limited	£791
DA 100mm f2.8 WR	£579
DA 200mm f2.8	£749
DA 300mm F4	£999

645D - DEMO 1 ONLY

body...£3999

+ 55 f2.8...£4799

## SIGMA

SIGMA PRO STOCKISTS  
3 YEAR WARRANTY

10-20 F3.5 EX DC HSM	£399
10-20 F4/5.6 EX DC	£349
12-24 F4.5/5.6 EX DG mac II	£599
17-50 F2.8 EX DC OS HSM	£319
17-70 F2.8/4.5 DC OS	£349
18-35 F1.8 DC HSM	£649
18-250 F3.5/6.3 DC OS Mac	£319
24-70 F2.8 EX IF DG HSM	£589
30 F1.4 DC HSM Art	£379
35 F1.4 DG HSM	£669
50 F1.4 EX DG CAF/NAF	£319
50-500 F4/5.6 OS HSM	£999
70-200 F2.8 EX DG OS	£799
70-300 4.5/5.6 APO DG mac	£169
85 F1.4 EX DG HSM	£659
105 F2.8 EX DG OS	£379
120-300 F2.8 DG OS HSM	£2799
120-400 F4.5/5.6 APO OS	£629
150 F2.8 EX DG OS	£689
150-500 F5/6.3 DG OS	£729
180 F2.8 EX DG OS	£1149
1.4x EX DG converter	£199
2x EX DG converter	£239

## Tamron

5 Year Warranty

18-270mm f3.5/6.3

Di II VC PZD...£329

Kenko Tubes Converters

Auto ext tube set...£119

Pro 300 1.4x conv...£169

Pro 300 2x conv...£169

## HOYA

Pro 1D	UV	Circ Pol
52mm	34	49
55mm	25	39
58mm	29	49
62mm	32	59
67mm	34	69
72mm	39	85
77mm	45	95
82mm	69	129

Family Run Pro Dealership with Friendly, Knowledgeable Staff. Open 7 days per week. Prices inc VAT - correct 27/01/2014. P&P Extra. E&OE.

**Mifsuds**  
.COM  
FAMILY RUN SINCE 1954



Mail Order :  
**01803 852400**  
Email - [info@mifsuds.com](mailto:info@mifsuds.com)  
[www.mifsuds.com](http://www.mifsuds.com)  
27-29, Bolton Street, Brixham, Devon. TQ5 9BZ.

PHONE LINES OPEN  
**MON -FRI 8am - 7pm,**  
SAT 9am - 5pm,  
SUN 10am - 1pm.  
SHOP OPEN  
**MON -SAT 9am - 5pm,**  
SUN 10am - 1pm.

FREE COURIER DELIVERY FOR NEW ITEMS ORDERED ON-LINE (U.K. Mainland only)



- BUY WITH CONFIDENCE - FAMILY RUN SINCE 1954
- EXPERT ADVICE COUPLED WITH QUALITY SERVICE
- VALUE FOR MONEY PRICING ON UK SOURCED STOCK
- HUGE RANGE OF NEW & USED PRODUCTS
- SPEEDY DELIVERY FOR MAIL ORDER
- FULLY AIR CONDITIONED SHOWROOM
- LIMITED FREE PARKING AVAILABLE

**WE WANT YOUR EQUIPMENT**  
**WE PART EXCHANGE, BUY FOR CASH**  
**OR COMMISSION SALE**  
Collection can be arranged.  
contact us at [info@mifsuds.com](mailto:info@mifsuds.com)  
or ring **01803 852400**



**Nikon NEW!**  
**JUST ANNOUNCED**

New flagship model

**Nikon D4S**

Pre-orders welcome - more details as they become available

**PENTAX**



**DEMO STOCK TO CLEAR**

DA 560mm  
f5.6 ED AW  
**£3999**



645D body only  
**£3999**  
645D + 55mm  
f2.8 **£4799**

**QUALITY USED EQUIPMENT.** See website for full list. Call us for condition and to buy secondhand stock. 3 Month warranty on most secondhand.

**BRONICA ETRS 645 USED**

ETRSi + 75 PE + 120 back... £349  
+ AEII prism... £349  
ETRSi body... £139  
ETRS body... £99  
50 F2.8... £99  
75 F2.8 PE... £139  
75 F2.8 EII... £129  
135 F4 PE... £199  
150 F3.5 E... £89  
150 F3.5 PE M-Box... £149  
200 F4.5 PE... £179  
500 F8 EII... £399  
2x extender E... £79  
E14 ext tube... £49  
120 RFH... £69  
Polaroid Back... £25  
Rotary prism... £129  
AEII Prism... £79  
WLF... £49  
Plain Prism E... £29  
Angle viewfinder E... £129  
Winder late... £79  
M bracket... £69  
Speed Grip E... £39  
Tripod adapter E... £39  
Metz SCA 386... £49  
Ext tube 14 or 42 each... £49

**BRONICA SQ 6x6 USED**

SQAi complete... £449  
SQAi body... £249  
SQA + 80 + 120 RFH... £199  
SQB + 80 + RFH... £299  
SQ + 80 + RFH... £179  
40 F4 PS... £379  
40 F4 S... £299  
50 F3.5 PS... £199  
50 F3.5 S... £149  
110 F4.5 PS macro... £379  
135 F4 PS M... £249  
150 F3.5 S... £79  
150 F4.5 PS... £149/199  
200 F4.5 PS M-Box... £199  
2x PS converter M... £179  
Polaroid back... £25  
135N back... £119  
SQAi 120 RFH... £79  
SQA 120 RFH... £49  
Plain Prism S Boxed... £69  
AE Prism Early... £79  
ME Prism Finder... £79  
Metz SCA 386... £49  
Lens Hood 65-80... £20  
SQAi Motorwinder... £149  
Speed grip S... £69

**BRONICA GS 6x7 USED**

G18 Ext Tube box... £39  
Polaroid Back... £25  
Speed Grip... £49  
AE Prism Finder G... £79  
AE Rotary Prism... £129  
CANON DIGITAL AF USED  
1D MKIV body box... £2499  
1DS MKIII body... £1499  
1D MKIII body... £899  
1D MKIII body scruffy... £749  
1D MKIII body box... £499  
1D MKII body... £299  
7D body box... £599  
6D body box... £1099  
5D MKI body box... £599  
60D body M-Box... £449  
50D body... £399  
20D body... £149  
450D body... £169  
400D body... £149  
BG-E2N grip... £59  
BG-E2... £49  
BG-E3... £29  
BG-E4 (5D MKI)... £49  
BG-E5... £69  
BG-E6 box... £119  
BG-E7... £99  
BG-E13 M-Box... £169  
SX40 compact box... £79  
SX1 IS compact M-Box... £169  
S3 IS compact... £69

**CANON AF USED**

EOS 3 + PB-E2... £239  
EOS 3 + BP-E1... £199  
EOS 3... £99/169  
EOS 1n body... £129  
EOS 3 body... £129  
EOS 5 body... £39  
EOS 30 body... £39  
EOS 600 body... £20  
EOS 650 body... £20  
EOS 300 body... £20  
EOS 500 body... £20  
EOS 50E body... £20  
14 f2.8 L II M-Box... £1399  
17 TSE F4 L M-Box... £1599

17-85 F4/5.6 IS U EFS... £199  
18-55 F3.5/5.6 EFS... £79  
20 F2.8 M-Box... £299  
22-55 F4/5.6... £49  
24-70 F2.8 L box... £899  
24-85 F3.5/4.5... £149  
24-105 F4 L M... £579  
28 F1.8 USM... £279  
28-135 F3.5/5.6... £179  
50 F1.8 MKII box... £69  
55-250 F4/5.6 IS EFS... £139  
55-200 F4/5.6 U... £69  
60 F2.8 EFS... £299  
70-200 F2.8 IS U LII box... £1499  
70-200 F2.8 IS U L box... £1199  
70-200 F4 IS U L... £699  
70-300 F4.5/5.6 DO IS U... £599  
70-300 F4.5/5.6 IS U... £299  
70-400 F4 L... £399  
100 F2.8 IS U L M-Box... £639  
100-400 F4.5/5.6 L... £899  
135 F2 L M-Box... £669  
180 F3.5 mac L... £799  
200 F2 IS U L box... £3799  
300 F2.8 IS U L... £3399  
300 F4 L IS U... £899  
400 F2.8 IS U L... £4799  
500 F4 IS U L... £4699  
600 F4 IS USM L... £4999  
1.4x MKII... £349  
1.4x MKII M-Box... £249  
1.4x ext MKI... £169  
2x extender MKII... £199  
2x extender MKI... £149  
Teleplus 2x DG conv... £89  
BP-50 grip... £20  
BP-E1... £49  
GP-E2 receiver M-Box... £179  
LC-4 wireless kit... £119  
Angle finder C... £139

**SIGMA CAF USED**

10-20 F4/5.6 EX DC... £299  
12-24 F4.5/5.6 EX DG... £399  
18-50 F3.5/5.6 DC... £49  
18-200 F3.5/5.6... £149  
20 F1.8 EX DG box... £369  
28-300 F3.5/5.6 DG... £169  
30 F1.4 DC HSM Art... £349  
30 F1.4 DC HSM... £199  
50-500 F4/5.6 EX... £399  
70-200 F2.8 EX DG OS... £669  
100-300 F4 EX DG box... £499  
100-300 F4 EX DG... £349  
120-400 F4/5.6 DG OS box... £499  
150 F2.8 macro... £399  
300 F2.8 EX DG box... £1499  
500 F4.5 EX DG... £2499  
1.4x EX conv... £129  
2x EX DG conv... £179  
2x EX M-Box... £129

**OTHER CAF USED**

TAM 28-200 XR Di... £99  
TAM 28-300 F3.5/5.6 XR Di... £199  
TAM 90 F2.8... £199/249  
TAM 180 F3.5 Di M... £399  
TOK 17-35 F4 Pro FX... £399  
Kenko ext tube set Mint... £119

**CANON FLASH USED**

SB-E1 bracket... £69  
ST-E2 transmitter... £119  
270EX... £69  
580EX... £199  
580EX II... £269  
MR14EX ring flash... £299  
Sigma EM140G ring... £199

**CANON MF FD USED**

A1 body... £49/149  
24 F2.8... £79  
28 F2.8... £49  
35-105 F3.5... £99  
35-105 F3.5/4.5... £99  
50 F3.5 Macro... £89  
50 F3.5 Mac + Tube... £119  
100 F2.8... £99  
100 F4 Macro + tube... £199  
2X A Extender... £99  
2X B Extender... £69  
TOK 60-300 F4/5.6... £69  
Motor drive MA... £49  
Winder A... £19  
Angle finder B... £49  
Auto bellows FD... £99

**CANON FLASH USED**

155A... £19  
199A... £49  
244T... £29  
300TL... £49  
CONTRAX SLR USED  
RX body M-Box... £199  
28-70 F3.5/4.5 MM M... £379  
50 F1.4 AE M... £199

85 F1.4 AE... POA  
TLA360 flash M-Box... £99  
TOKINA 500 F8 mirror... £49  
CONTRAX RF USED  
G2 body Titanium... £369  
35-70 F3.5/5.6 tit box... £379  
FUJI DIGITAL USED  
X-Pro 1 body box... £449  
XE-2 body silv... £599  
XE-1 body blk/silv box... £299  
XE-1 + 18-55 OIS... £599  
X-M1 body blk... £299  
18-55 F2.8/4 OIS... £379  
27 F2.8 XF M-Box... £249  
35 F1.4 XF M... £329  
50-200 F3.5/4.8... £489  
X-M1 handgrip... £49  
XE-1 case... £49  
EP-X200 flash... £119  
X100 box... £449  
X10 Blk M-Box... £189  
X10 case... £49  
HS30 box... £149  
FUJI MED FORMAT USED  
XG617 + 90 + VF... £1799  
G617 + 105 F8... £1199  
250 F5.6 GX680... £149  
GA645 M... £399  
GSW690 MKIII... £799  
GW690LI... £379

**FUJI 35MM USED**

Screw & bayonet available  
SEE WEB  
HASSELBLAD XPAN USED  
XPan II + 45 F4 box... £1399  
30 F5.6 M-Box... £1399  
90 F4 M... £249  
Centre filter 49mm... £149

**HASSELBLAD 6x6 USED**

503CXI chrome body... £499  
501CM body chrome... £399  
PM45 prism box... £299  
PM90 prism... £169  
PME prism box... £149  
45° Prism late... £149  
WLF early... £49  
A16 black... £149  
A12 latest blk/chr... £179  
A12 late blk/chr... £129  
E12 blk... £149  
Polaplug back 100... £69  
503CW winder box... £179  
50 F2.8 FE M-Box... £849  
250 F4 FE M-Box... £499  
50 F2.8 CE M-Box... £699  
50 F4 CF FLE... £699  
50 F4 CF... £499  
80 F2.8 CF... £399/499  
80 F2.8 blk T... £299  
150 F4 CFI... £499/549  
150 F4 CF... £299  
Vivitar 2x conv... £69

**LEICA DIGITAL USED**

Digilux 3 box... £329  
V-Lux 30 Blk M-Box... £279  
Minilux... £179  
LEICA M/COMPACT USED  
M7 0.72 silv M-Box... £1499  
21 F2.8 blk ASP M-Box... £1799  
28 F2.8 M-Box... £799  
35 F2.8 blk ASP M-Box... £1399  
50 F2 chr... £549  
CF Flash... £49  
SF20 flash... £69  
M6 ERC... £49  
M Handgrip (14405)... £49  
Motor M (14408)... £149  
Handgrip X1... £49

**LEICA SLR USED**

R4 body black... £129  
Gossen Vario 6S... £89  
Minolta Flashmeter V... £149  
Minolta Autometer IVF... £149  
Minolta Spotmeter F... £179  
Pentax digital spot M... £269  
Pentax spot meter V... £99  
Sekonic L308 Flashmate... £99  
Sekonic L558... £249

**LOWEPRO USED**

Dryzone 100 yellow/blk... £119  
Dryzone 200 yellow/blk... £149  
Lens Trekker 600AW... £99  
Pro Trekker 300AW... £149  
Rover Plus AW... £49  
MAMIYA 645 AF USED  
55-110 F4.5 box... £449  
150 F3.5 box... £249  
Ext tube NA401... £79  
Ext tube NA402... £79

Ext tube NA403... £79  
MAMIYA 645 USED  
645 Pro + 80 F2.8 N... £49  
+ 120 RFH + prism... £349  
645E + 80 + winder... £249  
645E body... £149  
645 Super comp... £199  
645 Super body... £89  
45 F2.8 N M-Box... £149  
45 F2.8 C... £99  
50 F4 shift... £299  
55 F2.8 N... £99  
55-110 F4.5... £199  
70 2.8 C leaf... £79  
105-210 F4.5 ULD C... £179  
150 F3.5 N... £89  
210 F4 N M... £99  
2x converter N... £89  
Ext Tube 1, 2, 3S each... £29  
Teleplus 2x converter... £49  
Vivitar 2x converter... £49  
FE401 AE prism box... £179  
AE prism 645 Super... £99  
Plain prism (645 Super)... £69  
WLF 645N/1000SJ... £49  
Polaroid back HP401... £29  
120 Insert... £20  
HA401 120 RFH Box... £49  
120 Back... £39  
Winder... £79

**MAMIYA TLR 6x6 USED**

C330 S B/O + WLF... £139  
C330 S B/O + WLF... £199  
C330 F Body + WLF... £149  
65 F3.5 box late... £199  
65 F3.5 serviced... £149  
80 F2.8 late serviced... £139  
80 F2.8 early... £99  
105 F3.5... £129  
180 F4.5... £149  
250 14.5 late serviced... £249  
250 14.5 early serviced... £179  
Paramender... £49  
CDS Mag Hood box... £99

**MAMIYA 7 RF 6x7 USED**

71l body... £749  
71 body... £449/499  
50 F4.5 L + VF... £769  
150 F4.5 M... £399  
210 F8 + VF box M... £499  
Polarising filter ZE702... £79  
Panoramic kit... £49  
MAMIYA RB 6x7 USED  
Pro SD + 127 KL... £599  
+ RFH + WLF... £599  
Pro S body... £149  
Pro S body scruffy... £99  
Prism early... £69  
WLF... £79  
Chimney... £49  
120 645V back... £99  
Pro S Polaroid back... £29  
Pro SD Polaroid back... £69  
65 F4 C... £179  
90 F3.5 KL... £249  
180 F4.5 KL M... £199  
180 F4.5 C... £99  
250 F4.5 KL M-Box... £249  
45mm tube SD M... £79  
Ext tube 2... £49  
Handgrip GL701 box... £69

**MAMIYA RZ 6x7 USED**

RZ Pro + 90 F3.5... £499  
+ RFH... £499  
RZ Pro body... £149  
50 F4.5 W M... £199  
140 F4.5 W M- macro... £299  
180 F4.5 M... £149  
No 1 or No 2 ext tube ea... £49  
FE701 prism AE... £179  
AE prism early... £79  
Pro II Polaroid back... £49  
120 Back Pro 1... £39  
Pro shade... £49  
Pro AE hood... £99

**MANFROTTO USED**

MT0573C3 non geared... £299  
190XPB... £69  
METZ USED  
45CL4 AA battery... £49  
45CL1 AA battery... £29  
MINOLTA/SONY DIGITAL USED  
Sony A77 body M-Box... £529  
Sony RX100 M-Box... £299  
Sony DSC R1... £99  
Sony F42AM flash... £139  
Sony RLAAM ringlight... £179  
VGC77AM grip... £139  
Sigma EF530DG Super... £79  
SONY E DIGITAL USED  
18-200 F3.5/5.6 3 OSS box... £399

MINOLTA/SONY AF USED  
Dynax 9 body... £299  
Dynax 800Si body... £49  
Dynax 7xi body... £49  
Dynax 700Si + VC700... £69  
Dynax 700Si body... £49  
Dynax 5 body... £39  
Dynax 505Si body... £29  
Dynax 505Si Super body... £25  
Dynax 500Si body silv... £25  
28-80 F3.5/5.6... £129  
28-85 F3.5/5.6... £129  
35-70 F4... £39  
35-70 F3.5/4.5... £25  
35-80 f4/5.6... £25  
50 F1.4... £129  
50 F1.7... £79  
50 F2.8 macro... £179  
100-300 F4/5.6... £99  
300 F2.8... £2299  
500 F8 Mirror... £349  
BP200 grip... £39  
RC1000SL cord... £15  
SONY LENSES USED  
16-80 F3.5/4.5 ZA box... £379  
18-55 F3.5/5.6 SAM... £39  
18-70 F3.5/5.6 DT... £49  
18-200 F3.5/5.6 3 DT... £199  
50 F1.4 SAL DT... £229  
50 F2.8 macro... £239  
55-200 F4/5.6 DT M-Box... £99  
75-300 F4.5/5.6 box... £119  
SIGMA MIN/SONY AF USED  
18 F3.5 box... £99  
18-35 F3.5/4.5... £89  
21-35 F3.5/4.2... £99  
28-135 F3.5/5.6... £99  
50 F1.4 EX DG M-Box... £249  
55-200 F4/5.6... £69  
70 F2.8 EX DG... £249  
180 F5.6 macro early... £49  
600 F8... £349  
1.4x EX DG conv... £149  
2x EX conv... £99  
TAM 70-300 F4/5.6 Di... £79  
TAM 90 12.8 Di box... £249  
TAM 90 12.8... £199  
Teleplus 1.4x conv... £69  
Teleplus 2x conv... £79  
Kenko 1.4x Pro 300DG... £149  
Sony angle finder... £79  
VC600 (600Si)... £29  
Min 3200i... £19  
Min 350Xi... £20  
Min 3600HSD flash... £49  
Min 5200i... £39  
Min 5400HS... £39  
Min 5600HSD M... £129  
Min 1200 Ringflash... £69

**MINOLTA MD USED**

X700 body blk... £69  
X300 body chr... £49  
XGM body chr... £49  
MD 28 F2.8... £49  
MD 28 F3.5... £29  
MD 50 F1.7... £39  
MD 70-200 F4... £69  
MD70-300 F4.5/5.8... £69  
Auto 280PX flash... £19  
Auto 360PX flash... £39  
Auto bellows 1 + 100 F4... £99  
Motor drive 1 box... £99  
NIKON DIGITAL AF USED  
D4 body box... £3499  
D3X body box... £2399  
D3 body... £1199/1499  
D2X body... £499  
D800 body box... £1699  
D700 body box... £1199  
D600 body box... £999  
D300s body... £549  
D200 body box... £199  
D70 body... £89  
D7000 body box... £469  
D5000 body... £199  
EH-6 mains charger... £59  
EH-5 mains charger... £49  
MBD-10... £89  
MBD-12... £219  
MBD-14... £169  
MBD-40... £179  
MBD-80 box... £49  
MBD-200 box... £39  
Coolpix P7800 M-Box... £349  
Coolpix P500 box... £79  
Coolpix P510 box... £89  
Coolpix P5000 box... £69  
NIKON AF USED  
F5 body M-Box... £399  
F5 body box... £299  
F5 body scruffy... £199  
F100 + MB-15... £149

F80 blk body... £49  
F801 body... £49  
F55 body... £29  
F65 body... £29  
F601 body... £29  
10-24 F3.5/4.5 AFS DX... £499  
16-85 F3.5/5.6 VR DX box... £349  
17-35 F2.8 AFS... £299  
18-35 F3.5/4.5 AFD... £299  
18-55 F3.5/5.6 VR M... £79  
18-55 F3.5/5.6... £69  
18-70 F3.5/4.5... £119  
18-105 F3.5/5.6 VR... £139  
18-135 F3.5/5.6 AFS... £129  
18-200 F3.5/5.6 AFS VRI... £299  
24-50 f3.5/4.5 AF... £149  
24-120 F4 AFS VR M... £749  
24-120 F3.5/5.6 D... £129  
28 F2.8 AF N... £119  
28-80 F3.5/5.6 G... £49  
28-100 F3.5/5.6 AFD... £69  
35 F2 AF... £169  
35-70 F2.8 AFD... £249  
35-80 F4/5.6 AFD... £49  
40 F2.8 AFS DX... £159  
50 F1.4 AFS G... £239  
50 F1.8 AFD... £99  
55-200 F4/5.6 AFS VR... £99  
55-200 F4/5.6 AFS... £69  
55-300 F4.5/5.6 AFS VR DXE199  
60 F2.8 AFD micro... £249  
70-200 F2.8 VRI... £999  
70-300 F4/5.6 VR... £329  
70-300 F4.5/5.6 G box... £79  
75-300 F4/5.6... £79  
80-200 F2.8 early... £299  
80-400 F4.5/5.6 VR... £699  
80-400 F4.5/5.6 VR... £599  
85 F3.5 DX VR M... £299  
105 F2.8 AFS VR... £549  
200-400 F4 AFS VRII M... £4499  
200-400 F4 AFS VRII M... £3499  
300 F2.8 AFS VRII M-Box... £3199  
500 F4 AFS VRII M... £4899  
TC14EII box... £279  
TC17EII... £269  
TC10E box... £179

**SIGMA NAF USED**

17-70 F2.8/4 DC OS HSM... £249  
18-125 F3.8/5.6 DC OS... £159  
18-25 F3.8/5.6 DC... £89  
18-200 F3.5/5.6 DC OS... £179  
18-200 F3.5/5.6 DC... £149  
18-250 F3.5/5.6 DC OS mac... £269  
24-70 F2.8 EX... £349  
28-70 F2.8 EX DG box... £239  
28-200 F3.5/5.6... £129  
28-300 F3.5/5.6 DG... £169  
28-300 F3.5/5.6... £69  
30 F1.4 EX DC box... £199  
50-500 F4/5.6 EX DG... £499  
55-200 F4/5.6 DC HSM... £49  
55-200 F4/5.6 DC Mint... £39  
100-300 F4/5.6 APO mac DG... £99  
105 F2.8 EX DG... £279  
120-400 F4.5/5.6 DG OS... £499  
170-500 F5/5.6 DG... £349  
1.4x EX DG M... £179  
1.4x EX conv... £99

**TAMRON NAF USED**

17-35 F2.8 Di... £199  
18-200 F3.5/5.6 XR Di... £129  
18-250 F3.5/5.6 DiI box... £179  
24-135 F3.5/5.6 box... £119  
28-300 F3.5/5.6 XR VC... £249  
28-300 F3.5/5.6 XR Di M... £149  
55-200 F4/5.6 DiI... £39  
70-300 F4/5.6... £69/89  
90 F2.8 Di box... £249  
90 F2.8... £199  
TOK 12-24 F4 ATX II M... £369  
TOK 12-24 F4 ATX M... £319  
TOK 12-24 F4 ATX... £279  
TOK 16-50 F2.8 ATX Pro... £399  
TOK 35 F2.8 mac M... £169  
TOK 80-400... £299  
F4.5/5.6 ATX... £299  
Samyang 85 F1.4 M... £219  
VOIGT 20 F3.5 SL11N M... £319  
FLASH / ACCESSORIES USED  
DW-30 (WLF for F5)... £139  
SB-24... £39  
SB-27... £39  
SB-29... £79  
SB-30... £39  
SB-800... £149  
SU-600 commander... £199  
SD-8 box... £49  
MB-10 (F90X)... £19  
MB-15 (F100)... £39  
FL-3 remote M-Box... £99  
WT-4 box... £249

WT-2 box... £99  
NIKON MF USED  
F2 + DP-1 blk... £199  
F3 body... £149/299  
FA body blk... £199  
FE-2 body chr... £169  
FM2n body chr... £179  
FM2n body blk... £179  
FM2 body chr... £149  
50 F1.8 AIS... £199  
28 F3.5 shift box... £449  
35 F1.4 AI... £299  
35 F2 AIS... £199  
35-70 F3.3/4.5 AIS... £99  
35-105 F3.5/4.5 AIS... £119  
36-72 Series E... £49  
43-86 F3.5 AI... £49  
50 F1.8 AIS... £89  
50 F1.8 AIS pancake... £139  
55 F2.8 AIS micro... £179  
100-300 F5.6 AIS... £149  
105 F2.8 AIS Micro... £249  
105 F2.5 AIS... £179  
135 F2.8 AIS... £149  
180 F2.8 AIS ED... £379  
200 F4 AIS... £149  
300 F4.5 AI... £179  
50-200 F4/5.6 WR... £349  
TC14A... £129  
TC14B... £129  
TC16A... £99  
TC200... £59  
TC300... £149  
MD-12 winder... £49  
SB-10... £25  
SB-15... £29  
SB-16... £49  
SB-17 (fit F3)... £49  
DW-4 6x mag find fit F3... £99  
PK-11a, PK-12, PK-13 ea... £29  
NOBLEX USED  
135UC... £349  
OLYMPUS DIGITAL USED  
E500 body... £129  
E420 body... £129  
E410 + 14-42... £149  
E300 body... £99  
14-42 F3.5/5.6... £59  
14-45 F3.5/5.6... £129  
14-54 F2.8/3.5... £229  
35 F3.5... £119  
40-150 F3.5/4.5... £69  
40-150 F4/5.6... £69  
OLYMPUS PEN USED  
Pen E-PL1 + 14-42... £149  
Pen E-PM1 body... £149  
9-18 F4/5.6 M-Box... £379  
12-50 F3.5/5.6 EZ M... £179  
14-42 F3.5/5.6... £59  
14-150 F4/5.6... £269  
40-150 F4/5.6... £129  
OLYMPUS MF OM USED  
OM-4Ti body blk... £199  
OM-4 body blk... £139  
OM-2n body chrome... £169  
OM-2n body black... £149  
OM-2 chr body... £129  
OM-1n body... £149  
OM-1 body chrome... £129  
OM-20 body... £49  
OM-10 chr body... £49  
OM-10 blk body... £49  
28 F2.8... £69  
28 F3.5... £49  
35-70 F3.5/4.5... £79  
35-70 F4... £79  
35-105 F3.5/4.5... £79  
50 F1.8... £29  
50 F3.5 macro... £89  
65-200 F4 box... £129  
135 F3.5... £29  
180 F2.8... £369  
200 F4... £79  
Sigma 500 F7.2... £169  
Olympus Auto bellows  
+ slide copier M... £129  
Man ext tube 7/14/25 ea... £15  
Auto ext tube 14... £2



# cameraWORLD

# No.1 FOR PART-EXCHANGE

# GORGEOUS

## PRE-ORDER



FUJIFILM  
X-T1 & 18-55MM  
F/2.8-4R LM OIS

# £1399

FUJIFILM X-T1 BODY ONLY **£1049**

**PART-EXCHANGE? YES PLEASE! £100 BONUS ON ALL TRADE IN VALUATIONS WHEN PRE-ORDERING**

Call for details!



## Canon

55-250MM  
F/4-5.6 EF-S IS MKII

RRP £284 **SAVE £115**

# £169

WHEN BOUGHT WITH THIS LENS

HOYA HD UV 58MM  
NORMALLY £43

WHEN BOUGHT  
WITH ONLY: **£25**

LENSPEN ORIGINAL  
NORMALLY £10

WHEN BOUGHT  
WITH ONLY: **£5**

TAMRAC LENS CASE  
5378 NORMALLY £18

WHEN BOUGHT  
WITH ONLY: **£14**



CANON EOS 5D MKIII BODY  
WITH **FREE ACCESSORIES**

RRP £2999 **SAVE £700**

# £2299

**SAVE  
£700**

**FREE  
STUFF**

WORTH £406

- **FREE** Domke F4AF System Bag
- **FREE** Lexar Pro 64GB 400X
- **FREE** Adobe Photoshop Lightroom 5 and Premier Elements 11
- **FREE** Hahnel 4-In-1 Cleaning Kit
- **FREE** Canon LP-E6 Battery

CANON EOS 5D MKIII @ 24-105MM F/4L  
WITH **FREE ACCESSORIES** **£2898**

CANON EOS 70D BODY

RRP £1079 **SAVE £230**

# £849

**NEW LOW PRICE**

**SAVE  
£230**

CANON EOS 70D  
@ 18-55MM F/3.5-5.6 EF-S IS STM ... **£999**





LONDON 0207 636 5005  
CHELMSFORD 01245 255510

  @CAMERAWORLDDUK  
FACEBOOK.COM/CAMERAWORLD

# The Photography Show

1-4 MARCH 2014  
THE NEC, BIRMINGHAM

## WE'LL BE THERE WILL YOU?

- SHOW ONLY DEALS
- FREE WORKSHOPS
- CATWALK PHOTOGRAPHY

Don't miss out  
book your ticket  
today at  
[photographyshow.com](http://photographyshow.com)

CANON EOS 700D  
18-55MM F/3.5-5.6  
EF-S IS STM

RRP £749 **SAVE £179**

**£570**

NORMAL PRICE £599

COME IN STORE FOR A DEMO  
AND SAVE £29. CALL FOR DETAILS.

**SAVE  
£179**



CANON POWERSHOT SX280HS  
WITH FREE CANON CASE

RRP £289 **SAVE £120**

**£169**

**SAVE  
£120**

**FREE  
STUFF**

WORTH £20



SONY RX100  
WITH FREE SONY CASE

RRP £618 **SAVE £268**

**£350**

**SAVE  
£268**

**FREE  
STUFF**

WORTH £69



# TAMRON

5 YEAR  
WARRANTY

**NEW**

**SAVE  
£150**

TAMRON  
150-600MM  
F/5-6.3 VC USD SP  
RRP £1099 **SAVE £150**  
**£949**

TAMRON 17-50MM  
F/2.8 XR DI II VC LD  
RRP £529 **SAVE £170**  
**£359**



TAMRON 18-270MM  
F/3.5-6.3 DI II VC PZD  
RRP £664 **SAVE £335**  
**£329**



### TAMRON VIBRATION COMPENSATION EXPERIENCE THE WOW-EFFECT

Tamron developed the vibration Compensation (VC) technology so that you can concentrate completely on your subject and let your creativity run free. This stabilizer formally freezes the picture in the viewfinder and allows you to exactly position and control the image. With the VC stabilizer you win up to four stops more leeway to achieve optimum handheld results at longer focal lengths or with little light. You can also use the stabilizer to pan directly without changing the mode.

TAMRON 90MM  
F/2.8 DI MACRO VC USD  
RRP £629 **SAVE £230**  
**£399**



TAMRON 24-70MM  
F/2.8 DI USD VC  
RRP £999 **SAVE £164**  
**£835**



**SAVE  
£164**

TAMRON 70-200MM  
F/2.8 DI USD VC  
RRP £1649 **SAVE £550**  
**£1099**



**SAVE  
£550**

TAMRON 70-300MM  
F/4-5.6 DI VC USD  
RRP £449 **SAVE £160**  
**£289**



**SAVE  
£160**



# The U.K.s Largest Used Equipment Specialist

## The ORIGINAL commission sale specialists

### We also PART EXCHANGE and BUY FOR CASH

### Good quality equipment always wanted

<b>Bronica ETRSi</b>	
ETRSI Complete + Plain Prism	E+ / E++ £249 - £279
ETRSI Complete + Grip	As Seen £189
ETRSI Complete	E+ / E++ £249 - £289
ETRSI Body + Speed Grip	E+ £149
30mm F3.5 PE Fisheye	E++ £699 - £749
45-90mm F4.5-6 PE	E++ £399 - £449
50mm F2.8 PE	E++ £149
70-140mm F4.5 PE	E++ £599
75mm F2.8 EII	E+ £79
105mm F3.5 E	As Seen £49
150mm F3.5 E	As Seen / E+ £49 - £109
150mm F3.5 PE	E++ £129 - £149
200mm F4.5 E	E+ / Unused £119 - £219
200mm F4.5 PE	Unused £279
200mm F5.6 E	E++ £129
250mm F3.5 E	As Seen / E++ £79 - £159
500mm F8 E	E+ £349
120 E Mag	E+ £25
120 Ei Mag	E+ £25
220 E Mag	E++ £15
Polaroid Mag E	E+ / E++ £15 - £59
Extension Tube E14	E+ / Unused £39 - £89
Motorwinder E	E+ / E++ £75 - £85
SCA386 Flash Adapter	E+ £20 - £45
Prism Finder E	As Seen / Exc £35 - £39
Rotary Finder E	As Seen £49

<b>Bronica GS1</b>	
GS1 Complete + AE Prism	E+ £449
GS1 Complete + Prism	Mint- £299
GS1 Body Only	E+ £199
50mm F4.5 PG	E++ £229 - £249
65mm F4 PG	Unused £199
110mm F4 PG Macro	E+ / E++ £179 - £189
200mm F4.5 PG	E++ £199
250mm F5.6 PG	E++ £199
1.4x Teleconverter G	Unused £169
GS 120 Magazine	Unused £75
Polaroid Mag G	E+ / Mint- £39 - £45
AE Prism Finder G	E+ £79 - £89
Prism Finder G	E+ £59
Rotary Finder G	E++ £125
Speed Grip G	E+ / E++ £35
G36 Extension Tube	Mint- / Unused £59 - £75

**Bronica RF645 - Please Call**

<b>Bronica SQA/AiB</b>	
SQAi Body Only	E+ £129
SQA Complete	E++ £299
SQA Body + Magazine	E+ £99
SQA Body + Speed Grip	E+ £149
SQA Body Only	E+ £125
50mm F3.5 PS	E++ £149
65mm F4 PS	E++ / Unused £149 - £249
150mm F4 PS	E++ £149
180mm F4.5 PS	E++ £189
500mm F8 S	E++ £349
2x Teleconverter S	E++ £89
SQA 220J Mag	E+ £75
SQAi 120J Mag	E++ £49
AE Prism Finder S	E+ £79
CDS MF Finder S	E+ £79
ME Prism Finder S	E+ £79 - £89
Prism Finder S	E+ £69
Proshade S	As Seen £15

<b>Canon EOS</b>	
EOS 1VHS Body Only	E+ £449
EOS 1N + BP-E1 Grip	E++ £149
EOS 1N + E1 Booster	E++ £149
EOS 1N Body Only	Exc / E+ £99
EOS 1 + BP-E1 Grip	As Seen £89
EOS 1 + E1 Booster	E+ / E++ £99 - £149
EOS 1 Body Only	Exc £79
EOS 3 + E2 Booster	E+ £149
EOS 3 Body Only	As Seen / E++ £99 - £129
EOS 30E Body Only	As Seen £39
EOS 30 + BP300 Grip	E+ £69
EOS 30 Body Only	E+ / E++ £79
EOS 5 QD Body Only	E+ £59
EOS 50E + BP50 Grip	As Seen / E+ £39 - £69
EOS 50E Body Only	E+ / E++ £19 - £49
EOS 300V Body Only	E+ £19
15-85mm F3.5-5.6 IS USM	E++ £389 - £419
17-40mm f4 L USM	E++ / Mint- £499 - £519
17-85mm F3.5-5.6 IS USM	E++ £189
17-85mm F4.5-5.6 IS USM	Unused £279
18-55mm F3.5-5.6 IS EFS	E++ £69
18-55mm F3.5-5.6 IS EFS II	Mint- £79
18-55mm F3.5-5.6 IS STM	Mint- / Mint £99 - £129
20-35mm F3.5-4.5 USM	E++ £149
24mm F1.4 L USM	E++ £89
24mm F2.8 EF	E++ £219 - £239
24-70mm F2.8 L USM	E+ / E++ £89 - £1,099
24-85mm F3.5-5.6 USM	E++ £149
24-105mm F4 L IS USM	E+ / Mint- £499 - £579
28mm F2.8 EF	Unused £139
28mm F2.8 IS USM	Mint- £389
28-70mm F2.8 L USM	E++ £469
28-70mm F3.5-4.5 EF II	Unused £99
28-80mm F3.5-5.6 II	E+ £59
28-80mm F3.5-5.6 USM II	E+ £59
28-90mm F4-5.6 EF III	E++ £49
28-90mm F4.5-5.6 USM	E++ £49
28-90mm F4.5-5.6 USM II	E++ £59
28-200mm F3.5-5.6 L USM	E++ £139 - £159
28-300mm F3.5-5.6 L IS USM	E++ £1,599
45mm F2.8 TS-E	E++ £849
50mm F1.2 L USM	E++ / Unused £999 - £1,049
50mm F1.8 EF II	E++ / Unused £59 - £69
50-200mm F3.5-4.5 EF	Unused £99
55-200mm F4.5-5.6 USM	Unused £99
55-200mm F4.5-5.6 L USM II	E++ / Unused £89 - £99
55-250mm F4.5-6 EFS IS	E++ £129
60mm F2.8 EFS Macro	Mint- £249
65mm F2.8 MP-E Macro	Mint- £649
70-200mm F2.8 L IS USM	E++ £949
70-200mm F2.8 L IS USM II	Mint- £1,689
70-200mm F2.8 L USM	E+ £849
70-200mm f4 L IS USM	Mint- £759

70-210mm F3.5-4.5 USM	Unused £149
70-210mm F4 EF	Unused £99
70-300mm 14-5.6 IS USM	E++ / Unused £249 - £299
70-300mm 14-5.6 L IS USM	E++ £959
70-300mm F4.5-5.6 DO IS USM	E+ £489
75-300mm F4-5.6 EF III	E++ £99
75-300mm F4-5.6 IS USM	E++ £249
75-300mm F4-5.6 USM III	Mint- £99
80-200mm F4.5-5.6 EF II	E+ / E++ £49 - £59
85mm F1.2 L USM MKII	E++ £1,289
90-300mm F4.5-5.6 EF	E+ £99
100mm F2.8 EF Macro	E++ £199
100-200mm F4.5 A	Unused £49
100-300mm F4.5-5.6 USM	Unused £149
100-400mm F4.5-5.6 L IS USM	E++ £979
135mm F2.8 Soft Focus EF	E++ £349
180mm F3.5 L Macro USM	E+ / E++ £849
300mm F2.8 L IS USM	E++ £3,299
300mm F4 L IS USM	E++ £899 - £949
400mm F2.8 L IS USM	E+ £4,899
400mm F2.8 L USM	E+ £2,499
400mm 14 DO IS USM	E+ / E++ £3,849 - £3,899
400mm f5.6 L USM	E++ £959
600mm F4 L IS USM	E++ £5,999
Sigma 12-24mm F2.8 EX DG HSM	E++ £349
Sigma 18-200mm F3.5-5.6 DC	E+ £99
Sigma 24mm F2.8 EX DG Macro	Mint- £169
Sigma 30mm F2.8 EX DG Macro	E++ £249
Sigma 70mm F2.8 EX DG Macro	E++ £249
Sigma 70-210mm F2.8 Apo E+ / Unused	£179 - £249
Sigma 70-210mm F3.5-4.5 Apo	Unused £79
Sigma 70-300mm F4-5.6 Apo Macro	E++ £109
Sigma 70-300mm F4-5.6 DG	E++ £69
Sigma 75-300mm F4.5-5.6 Apo	E+ £69
Sigma 100-300mm F4.5-6.7 DL	E+ £39
Sigma 105mm F2.8 EX Macro	E++ £249
Sigma 105mm F2.8 Macro EX DG OS HSM	E++ £319
Sigma 150-500mm F5-6.3 DG OS HSM	E++ £999
Sigma 170-500mm F5-6.3 Apo	As Seen £199
Sigma 300mm F2.8 Apo	Unused £399
Sigma 300mm F4 Apo	E++ £159
Tamron 10-24mm F3.5-5.6 Di II LD Asph	E++ £269
Tamron 18-270mm F3.5-5.6 Di VC	E++ £219
Tamron 28-200mm F3.5-5.6 LD	E+ £59
Tamron 60mm F2.8 Di (II) Macro	Mint- £249
Tamron 70-300mm F4-5.6 Di	E++ £59 - £69
Tamron 90mm F2.8 SP Di Macro	E++ £249
Tokina 12-24mm F4 AF PRO DX ATX MKII	Mint- £349
Tokina 16-28mm F2.8 ATX FX	Mint- £589
Tokina 16-50mm F2.8 ATX Pro DX	E++ £349
Tokina 28-80mm F2.8 ATX Pro	Unused £279
Tokina 50-135mm F2.8 DX ATX	E++ £349
Tokina 100-300mm F5.6-6.7	Unused £59
Tokina 300mm F2.8 ATX SD	Unused £999
Zeiss 21mm F2.8 Distagon ZE	Mint- £999
Zeiss 35mm F2 ZE Distagon	Mint- £649
Zeiss 50mm F1.4 ZE	Mint- £429
1.4x EF Extender	E+ / E++ £139 - £149
1.4x EF MkII Extender	Mint- £219
2x EF Extender	Exc / E++ £129 - £159
2x EF MkII Extender	Mint- £219
Teleplus 1.4x Pro300 Converter	E++ £79
300EZ Speedlite	E+ / E++ £12 - £29
380EX Speedlite	E++ £79
420EX Speedlite	E++ £109
420EZ Speedlite	E++ £39
430EZ Speedlite	As Seen / E+ £29 - £39
480EG Speedlite	E++ £99
Mez 50MZ Flash	E++ £129
540EZ Speedlite	E+ / E++ £59 - £79
550EX Speedlite	E+ £129 - £149
580EX MkII Speedlite	E+ £259
580EX Speedlite	E+ £159
Marumi DRF-14C RingFlash	E++ £59
Sigma EF500 DG ST Flash	E++ £79
Sigma EF430 Flash	Unused £49
Sigma EF430ST Flash	Unused £69
Sigma EF500 DG ST Flash II	E++ £79
Sigma EF500 ST Flash	E+ £49
Sigma EM-140 DG Macroflash	E++ £219
ML3 Macrofill	E++ £59
MR-14EX Macro Ringlite	E++ / Mint- £329 - £349
MT-24EX Macro Ringlite	Mint- £379
ST-E2 Transmitter	E++ £89

<b>Contax SLR Series</b>	
N1 + 24-85mm	E++ £499
NX + 28-80mm	E++ / Unused £289 - £389
NX Body Only	E++ £199
AX Body Only	E+ / E++ £249 - £449
RX Body Only	E+ / E++ £169 - £229
SD Body Only	E++ / Unused £450 - £549
ST Body Only	E+ £229
RTS 2 Body + Motor Drive	E+ £199
RTS 2 Body + Winder	E+ £169
RTS + Winder	E+ £149
Ania Silver Body Only	Unused £199
167MT Body Only	E+ £69 - £89
159MM Body Only	Unused £149
137MD Body Only	Exc £35
139 Body + Winder	E+ £75
Preview Body Only	E+ / E++ £49 - £249
15mm F3.5 AE	Mint- £1,499
28-80mm F3.5-5.6 AF	New £399
45mm F2.8 AE	E++ / Mint- £189 - £199
45mm F2.8 MM	E++ £199
50mm F1.4 AF	Mint- £499
60mm F2.8 AE Macro	E+ / E++ £439 - £469
70-200mm F4-5.6 AF	E++ £499
70-300mm F4-5.6 AF	E++ / Unused £449 - £799
80-200mm F4 MM	E+ / E++ £195 - £249
85mm F2.8 MM	E++ £289 - £299
100mm F3.5 AE	E+ £239
100mm F3.5 MM	E++ / Unused £349 - £389
135mm F2 (60 Year Edition)	Unused £2,399
180mm F2.8 AE	Unused £599
180mm F2.8 MM	E++ / Unused £349 - £599
200mm F3.5 AE	E++ £199
200mm F4 AE	Unused £499
300mm F4 AE	E+ £299
Vivitar 55mm F2.8 Macro	Unused £75
TLA20 Flash	E+ / E++ £15 - £39
TLA280 Flash	As Seen / Unused £39 - £149
TLA30 Flash	E+ / E++ £25 - £39
TLA360 Flash	E+ / E++ £79 - £149

<b>Digital Compact Cameras</b>	
Canon Ixus 220HS	E++ £79
Canon Powershot G10 + Tele Conv	E++ £219
Canon Powershot G12	E++ £239
Canon Powershot G12	As Seen / E+ £49
Canon Powershot G2 + Wide Conv	E++ £129
Canon Powershot G9	E++ £169
Canon Powershot S100	E++ £159
Canon SX160 IS	Mint- £89
Fuji Finepix S5000	As Seen / Mint- £59 - £89
Fuji Finepix S5500	E++ £49
Fuji Finepix S9500	E++ £99
Fuji HS30EXR	E++ £149
Leica Digilux 3 + 14-50mm	E++ £899
Leica Digilux 3 Body Only	E+ £299
Leica X1 Silver	E++ £699
Nikon Coolpix 950	E+ £49
Nikon Coolpix 980	E+ £79
Nikon Coolpix 995	E+ / Mint- £69 - £89
Nikon Coolpix L810	E++ £99
Nikon Coolpix S9300	E+ £95
Olympus 850SW	E++ £69
Olympus C7070 Wide Zoom	E++ £79
Olympus E20P + Lenses	E+ £89
Panasonic LX1	E++ £79 - £89
Panasonic LX2	E++ £89 - £119
Panasonic LX5	E++ £159
Panasonic FZ28	E++ £109 - £129
Panasonic FZ30	E++ £79
Ricoh GR Digital Limited Edition	Mint- / Mint £129
Ricoh GX100 + V/finder	E++ £119
Ricoh GXR + 28mm F2.5	Mint £379
Sigma DP1	E+ £149
Sigma DP2S	E++ £199
Sony RX1 + Handgrip	Mint- £1,849
Sony HX9V	E+ / Mint- £119 - £139
Sony T77	Mint- £99
Sony W320	E++ £49

<b>Digital Mirrorless</b>	
Olympus E-P1 Body Only	E++ £79
Olympus E-P3 + 14-42mm Silver	Mint- £379
Olympus E-P3 Body Only - Black	Mint- £289
Olympus E-P3 Body Only - Silver	E++ £279
Olympus E-P5 Silver Body Only	Mint- £649
Olympus E-PL1 Black Body Only	E++ £109
Olympus E-PL5 + 14-42mm	Mint- £369
Olympus EM-5 Black Body + HLD6 Grip	E++ £549 - £579
Olympus EM-5 Black Body Only	E+ / Mint- £469 - £519

50mm F3.5 FD Macro	As Seen £49
70-210mm F4 FD	As Seen / E++ £29 - £79
75-200mm F4.5 AC	Unused £35
75-200mm F4.5 FD	Exc / E++ £29 - £49
100mm F4 FD Macro	E++ £119
100mm F4 FD Macro + Tube	E+ / Unused £119 - £199
100-300mm F5.6 FD	Exc / Mint- £39 - £79
135mm F3.5 B/Block	Unused £59
135mm F3.5 FD	E+ / Unused £29 - £59
200mm F2.8 FD	Unused £249
200mm F4 FD	E+ £25
300mm F2.8 FD L	Exc £850
300mm F4 FD	Unused £249
300mm F5.6 FD	E+ £59 - £79
400mm F4.5 B/Block	E+ £349
Cosina 100-500mm F5.6-8	E++ £49
Cosina 100-500mm F5.6-8	E++ / Unused £99
Tokina 300mm F2.8 ATX	E++ / Unused £399 - £599
Vivitar 19mm F3.8 MC	E+ £49
Vivitar 70-210mm F3.5 Series 1	E++ £35
Vivitar 100mm F3.5 MC Macro	E++ £49
Vivitar 100-300mm F5	E++ £45
Vivitar 300mm F5.6	E++ £45
2x A Extender	Unused £49
2x B Extender	Unused £49
Angle Finder A2	As Seen £15
Angle Finder B	E+ / E++ £25 - £39
Angle Finder C	E+ / E++ £85 - £95
Speed Finder F	As Seen £45 - £65
Speed Finder FN	E++ £99
188A Speedlite	E++ £9
189A Speedlite	E+ / E++ £20 - £25
244T Speedlite	E+ / E++ £9 - £15
277T Speedlite	E+ / E++ £15 - £19
300TL Speedlite	E+ / E++ £25 - £49
480G Speedlite	E+ £99
ML3 Macrofill	E+ / Mint- £39 - £59
AE Motor Drive FN	As Seen / E++ £49 - £65
Winder A	E+ / E++ £9 - £25

<b>Contax SLR Series</b>	
N1 + 24-85mm .....	E++ £499
NX + 28-80mm .....	E++ / Unused £289 - £389
NX Body Only .....	E++ £199
AX Body Only .....	E+ / E++ £249 - £449
RX Body Only .....	E+ / E++ £169 - £229
S2 Body Only .....	E++ / Unused £450 - £549
ST Body Only .....	E+ £229
RTS 2 Body + Motordrive .....	E+ £199
RTS 2 Body + Winder .....	E+ £169
RTS + Winder .....	E+ £149
Aria Silver Body Only .....	Unused £199
167MT Body Only .....	E+ £69 - £89
159MM Body Only .....	Unused £149
137MD Body Only .....	Exc £35
139 Body + Winder .....	E+ £75
Preview Body Only .....	E+ / E++ £49 - £249
15mm F3.5 AE .....	Mint- £1,499
28-30mm F3.5-5.6 AF .....	New £399
45mm F2.8 AE .....	E++ / Mint- £189 - £199
45mm F2.8 MM .....	E++ £199
50mm F1.4 AF .....	Mint- £499
60mm F2.8 AE Macro .....	E+ / E++ £439 - £469
70-200mm F4-5.6 AF .....	E++ £499
70-300mm F4-5.6 AF .....	E++ / Unused £449 - £799
80-200mm F4.4 MM .....	E+ / E++ £195 - £249
85mm F2.8 MM .....	E++ £289 - £299
100mm F3.5 AE .....	E+ £239
100mm F3.5 MM .....	E++ / Unused £349 - £389
135mm F2 (60 Year Edition) .....	Unused £2,399
180mm F2.8 AE .....	Unused £599
180mm F2.8 MM .....	E++ / Unused £349 - £599
200mm F3.5 AE .....	E++ £199
200mm F4 AE .....	Unused £499
300mm F4 AE .....	E+ £299
Vivitar 55mm F2.8 Macro .....	Unused £75
TLA20 Flash .....	E+ / E++ £15 - £39
TLA280 Flash .....	As Seen / Unused £139 - £149
TLA30 Flash .....	E+ / E++ £25 - £39
TLA360 Flash .....	E+ / E++ £79 - £149





See up to 3 images of each used item on website  
Website updates used equipment list 10-15 times daily  
All items come with 6 month warranty - (unless stated)  
Our knowledgeable staff are on hand and ready to help

AE Prism Finder (FE401)	E++ £79
PD Meter Prism 645	E++ £49
Prism Finder 845	As Seen / E++ £29 - £59
Prism Finder FP401	E+ £39 - £49
Right Angle Finder	E++ £45
AD401 Strobe Bracket	Unused £45
Auto Extension Tube 1	E+ / Mint £19 - £25
Auto Extension Tube 2	E+ / Mint £19 - £25
Auto Extension Tube 3S	E+ / Mint £19 - £25
Infrared Remote Control Set RS401	E++ £29
Power Drive WG401	E+ / E++ £59 - £69

## Mamiya 645AFD Series



645AFDIII Complete	Mint- £2,999
645AFDII Complete + 2D Digital Back	E++ £2,989
645AF Body Only	E++ / Mint- £299 - £349
80mm F2.8 AF	E++ £199
120mm F5.6 HM Asph PC-TS Apo Digital	Mint- £2,199
150mm F3.5 AF	E+ / Mint- £249 - £299
210mm F4 AF ULD	E++ £899
Auto Extension Tube NA401	Mint- £99
Polaroid Mag 645AF/D	E++ £39

## Mamiya 7/7II Series

7II Black Body Only	Mint- £849
43mm F4.5 L + Finder	E++ £849 - £1,049
50mm F4.5 L + Finder	E++ £749 - £799
150mm F4.5 L	E+ / E++ £349 - £399
210mm F8 L + Finder	E++ / Mint- £689 - £699
Finder 150/210 FV704	E++ £179
Panoramic Adapter AD701	E++ £75
PE702 External Battery Case	E++ £49

## Mamiya RB67 Series

Pro S Gold Edition	Mint- £749 - £999
Pro S Complete + Prism	E+ £349
Pro S Complete	Exc / E+ £249 - £349
Pro S Body + WLF	Mint- £179
Pro Complete	Exc / E+ £199 - £299
50mm F4.5	As Seen £79
50mm F4.5 C	E+ £149 - £199
65mm F4 KL	E+ £249
140mm F4.5 Macro KL ML-A	E+ £199
180mm F4.5	As Seen / E+ £69 - £149
180mm F4.5 C	As Seen / E+ £75 - £149
180mm F4.5 KL-A	E+ / E++ £169 - £189
360mm F6.3	E+ £199
Komura 2x Converter	E++ £45
Vivitar 2x Converter	E++ £45
ProS 220 Mag	E++ £145
ProSD 6x8 Pdrive Mag	E++ £75
Polaroid Mag (RB67)	E+ / E++ £25 - £35
Angle Finder	E++ £79
Prism Finder	Exc £49
Auto Extension Tube No1	E+ / E++ £39 - £55
Auto Extension Tube No1 (ProSD)	E++ £59
Auto Extension Tube No2	E++ £39

## Mamiya RZ67 Series



Pro Complete	E+ £449
50mm F4.5	Exc / E++ £149 - £350
50mm F4.5 W	E+ / Mint £149 - £399
65mm F4.5	E+ £249
75mm F4.5 Shift W	E+ / E++ £399 - £549
100-200mm F5.2 W	E+ £399
140mm F4.5 Macro ML-A	E++ £199
140mm F4.5 Macro W	E+ / E++ £189 - £259
180mm F4 Soft VSF D/L	E++ £399
180mm F4.5	Mint- £159
180mm F4.5 W	E++ £129
180mm F4.5 WN	Exc / E+ £89 - £149
250mm F4.5	Exc / E+ £129 - £179
250mm F4.5 W	E+ £149
350mm F5.6 Apo	E+ / E++ £399 - £449
360mm F6	E+ / E++ £189 - £199
1.4x Converter	E++ £179 - £199
120 Pro II Mag	E++ £79
120 Pro Mag	Exc / E+ £39 - £49
120 Pro Mag (6x4.5)	E+ £145
220 Pro Mag	E+ / E++ £29 - £49
AE Prism Finder	E++ £179
PD Prism Finder	E++ £129
Prism Finder	E+ £59
Auto Extension Tube No 1	E+ / E++ £49 - £59
Auto Extension Tube No 2	E+ £45 - £49
Winder II	Exc / E+ £39 - £49

## Nikon AF

F6 Body Only	E++ / Mint- £749 - £849
F5 Anniversary Body Only	E++ £799
F5 Body Only	Exc / E+ £159 - £299
F4E Body Only	E+ / E++ £249 - £299
F4S Body + MF23 Control Back	E+ £249
F4S Body Only	Exc / E+ £169 - £199
F4 Body Only	E+ £149
F100 Body + MB15 Grip	E+ £129
F100 Body Only	As Seen / E+ £79 - £119
F90X Body Only	E+ £35
F90 Body Only	E+ £39
F80 Black Body Only	Exc / E+ £35 - £39
F80 Chrome Body Only	E+ £39
F70 Body Only	E+ / E++ £19 - £29
F65 Chrome Body Only	E+ / Mint- £19 - £25
F60 Chrome Body Only	As Seen / E++ £15 - £49
F55 Chrome Body Only	E+ / E++ £15 - £25
F50 Black Body Only	E+ £15
F50 Chrome Body Only	E+ £15
F801 Body Only	E+ £29 - £39
F601 + 35-70mm	E+ £49
F601 Body Only	Exc / E+ £19 - £35
F601 Date Body Only	E+ £29
Pronice S + 30-60mm	E+ / E++ £39

10.5mm F2.8 G AF ED DX Fisheye	E+ / E++ £349 - £399
12-24mm F4 G AFS DX ED	E++ £429 - £439
14-24mm F2.8 G AFS ED	E++ £1,049
16-35mm F4 G AFS ED VR	E++ £729
16-85mm F3.5-5.6 G ED VR AFS DX	E++ £289
17-85mm F2.8 G AFS DX IF ED	E+ £549
18-55mm F3.5-5.6 G AFS VR	E++ £79
18-105mm F3.5-5.6 G AFS ED DX VR	E++ / Mint- £129 - £149
18-200mm F3.5-5.6 G AFS DX VR II	E++ / Mint- £439 - £459
18-300mm F3.5-5.6 G AFS DX VR II	E++ £499
20-35mm F2.8 AFD	E+ £449 - £499
24mm F1.4 G AFS ED	Mint- £1,149 - £1,349
24mm F3.5 ED PC-E	Mint- £1,199
24-30mm F3.3-4.5 AFD	E+ £119
24-50mm F3.3-4.5 AFN	E+ £79 - £99
24-70mm F2.8 G AFS ED	E++ £989 - £999
24-85mm F2.8-4 AFD	E++ £269 - £299
24-120mm F3.5-5.6 ED AFD	E+ / E++ £125 - £149
24-120mm F3.5-5.6 G AFS ED VR	E++ £179
28mm F2.8 AF	E++ £139
28mm F2.8 AFD	E++ £159 - £169
28mm F2.8 AFN	E+ £125
28-80mm F3.3-5.6 AFG	E++ £49
28-100mm F3.5-5.6 AFG	E+ £59
28-300mm F3.5-5.6 G ED AFS VR	E++ / Mint- £549 - £599
35mm F2 AFD	E+ £189
35-70mm F3.3-4.5 AF	E++ £49
35-70mm F3.3-4.5 AFN	E+ / E++ £45 - £59
35-80mm F4-5.6 AFD	E+ £29
35-105mm F3.5-4.5 AF	As Seen £49
35-135mm F3.5-4.5 AFN	E+ £99
50mm F1.8 G AFS	E+ £119
55-300mm F4.5-5.6 G AFS VR	E+ £169
60mm F2.8 AF Micro	E++ £219 - £229
60mm F2.8 AFD Micro	E++ £269
60mm F2.8 AFS ED Micro	Mint- £289
70-200mm F2.8 G AFS ED VR	E+ / Mint- £879 - £999
70-200mm F2.8 G AFS ED VR II	E++ / Mint- £1,299 - £1,349
70-210mm F4-5.6 AF	E+ £69
70-300mm F4-5.6 ED AFD	E+ / E++ £119 - £149
70-300mm F4-5.6 G AFS VR	E++ / Mint- £319
75-240mm F4.5-5.6 AFD	E+ / E++ £69
80-200mm F2.8 ED AFD	E+ £499
80-200mm F4-5.6 AFD	E+ £69
80-400mm F4.5-5.6 AFD VR	E+ £589
85mm F1.4 AFD	E+ £699
105mm F2 AF DC	E+ £549
105mm F2.8 AF Micro	E+ £349
180mm F2.8 ED AFD	E++ / Mint- £489 - £499
300mm F2.8 IF ED AFD	Exc £749 - £989
300mm F4 AFS IF	E++ £799
300mm F4 ED AFN	E+ £399
Sigma 8mm F3.5 EX DG Fisheye	Mint- £449
Sigma 10-20mm F4-5.6 DC HSM	E+ £269
Sigma 18-50mm F2.8 EX DC Macro	E+ £159
Sigma 18-125mm F3.8-5.6 DC OS HSM	Mint- £179
Sigma 18-200mm F3.5-6.3 DC	E+ £89
Sigma 18-250mm F3.5-5.6 DC OS	Mint- £189
Sigma 20mm F1.8 EX DG	E+ £279
Sigma 28-200mm F3.5-5.6 D Asph IF	As Seen £49
Sigma 30mm F1.4 DC EX HSM	E+ £219
Sigma 35mm F1.4 DG HSM	Mint- £549
Sigma 50mm F1.4 EX DG	E+ £249
Sigma 50-200mm F4.5-5.6 DC HSM OS	Mint- £129
Sigma 50-500mm F4-6.3 Apo DG	E+ £479
Sigma 50-500mm F4-6.3 Apo DG HSM	E+ £449
Sigma 55-200mm F4.5-5.6 DC HSM	E+ £69
Sigma 70-210mm F3.5-4.5 D Apo	E+ £79
Sigma 70-300mm F4-5.6 Apo DG	E++ £69
Sigma 70-300mm F4-5.6 Apo Macro	E+ / E++ £69 - £99
Sigma 70-300mm F4-5.6 Apo Macro Super	E++ £79 - £109
Sigma 70-300mm F4-5.6 DG Macro	E+ / E++ £69 - £79
Sigma 80-400mm F4.5-5.6 Apo DG OS	E++ £499
Sigma 135-400mm F4.5-5.6 Apo D	E+ / E++ £249 - £349
Sigma 150-500mm F5-6.3 Apo DG OS HSM	E++ / Mint- £599
Sigma 170-500mm F5-6.3 Apo D	Mint- £349
Tamron 17-50mm F2.8 XR Di II	E++ £189
Tamron 70-300mm F4-5.6 AF LD	E++ £69 - £79
Tokina 10-17mm F3.5-4.5 DX Fish Eye ATX	E++ £379
Tokina 12-24mm F4 ATX PRO SD	E++ £249 - £279
Tokina 24-200mm F3.5-5.6 Asph	E++ £89
Tokina 35mm F2.8 Macro DX ATX	E++ £299
Tokina 400mm F5.6 ATX SD	E++ £249
Vivitar 28-210mm F3.5-5.6 AF	E++ £49
Zeiss 85mm F1.4 Planar ZF	E++ / Mint- £729 - £749
Zeiss 100mm F2 Macro Planar ZF2	E++ £1,149
Sigma 1.4x Apo EX Converter	E++ / Mint- £109
Sigma 2x Apo EX Converter	E++ £99
TC-17 EII Converter	E++ / Mint- £189 - £259
TC-20 EIII AFS Converter	Mint- £299
TC-20E Converter	E+ £99
TC-20EII Converter	Mint £219
Metz 34AF-3N Flash	E++ £29
Sigma EF900 Super Flash	Unused £75
Sigma EM 140 DG Macroflash	E+ £169
SB21B Ringflash	E++ £99 - £179
SB22 Speedlight	E++ £35
SB22S Speedlight	E+ £39
SB27 Speedlight	E+ £49
SB28 Speedlight	E+ / Mint- £79
SB50DX Speedlight	E+ / Mint- £59 - £69
SB900 Speedlight	E++ £219 - £239
SC28 TTL Flash Cord	E++ £25
SU800 Wireless Commander	E++ £189

OM1N Chrome Body Only	E+ £79
OM40 Black Body Only	Exc £49
OM30 Chrome Body Only	E+ £39
OM10 Chrome + 50mm F1.8	E++ £49
OM10 Chrome Body + T20 Flash	E+ £25
OM101 + 50mm + 35-70mm + 70-210mm	As Seen £99
50-250mm F5 Zuiko	E++ £299 - £349
50mm F3.5 Macro Zuiko	E+ £79
65-200mm F4 Zuiko	E+ £149
70-210mm F3.8-4	E+ £39
80mm F4 Macro Zuiko	E+ £175
180mm F2.8 Zuiko	E+ / E++ £349 - £399
F280 Flash	E+ / E++ £49 - £59
QA310 Flash	E+ £15
T10 Ringflash	E+ £75
T10 Ringflash + Power Control	E++ £125
T20 Flash	E+ / E++ £9 - £25
T28 Flash Head	As Seen £49
T32 Flash	E+ £15 - £55
T45 Hammerhead Flash	E++ £175
Power Bounce Grip 2	E+ £39

Pentax Manual	
LX + FA1 Prism	E+ £189 - £289
MX Black Body Only	E+ £119
MX Chrome Body Only	Exc / E+ £79 - £99
Super A Body Only	E+ £59
Program A Body Only	E+ £59 - £69
ME-Super Chrome Body Only	E+ £49
MV Black Body Only	E+ £39
P50 Body Only	E++ £39
300N + 28-80mm	E++ £59
A3 + 50mm F1.7	E++ £59
A3 + 50mm F2	E+ £69
A3 Body Only	E+ / E++ £29 - £49
24-35mm F3.5 SMC M	E+ £149
28mm F2.8 SMC A	Exc / E+ £75 - £89
28mm F2.8 SMC M	E+ £35 - £49
28-50mm F3.5-4.5 SMC M	E++ £75
28-80mm F3.5-4.5 SMC A	E+ £59
35-70mm F2.8-3.5 SMC A	As Seen £39
35-70mm F3.5-4.5 SMC A	E+ £39
35-80mm F4-5.6 SMC A	E++ £25
40mm F2.8 SMC M	E+ £89
40-80mm F2.8-4 SMC M	Exc / E++ £25 - £59
50mm F1.4 SMC A	E++ £179
50mm F1.7 SMC A	E++ £59 - £79
50mm F1.7 SMC M	E+ / E++ £35 - £39
50mm F2 SMC M	E+ £25
50mm F2.8 SMC A Macro	E+ £149
50mm F4 SMC M Macro	E+ / E++ £99 - £125
70-200mm F4 SMC A	E+ £49
70-200mm F4 Takumar A	E+ £39
70-210mm F4 SMC A	E++ £89
70-210mm F4-5.6	E+ £15
75-150mm F4 SMC M	E+ £35
80-200mm F4.5 SMC M	E+ £49
135mm F3.5 SMC M	E+ / E++ £35
200mm F2.5 SMC PK	E+ £399
300mm F4 SMC PK	E+ £249
400mm F5.6 SMC M	E++ £379
Sigma 50mm F2.8 Macro	E+ £39
Vivitar 19-35mm F3.5-4.5 Series 1	E++ £59
AF200S Flash	E++ £9 - £19
AF200Sa Flash	E++ £20 - £25
AF220T Flash	E+ / E++ £15 - £19
AF240T Flash	E++ £25
AF240Z Flash	E+ / E++ £15 - £35
AF260Sa Flash	E+ / E++ £15 - £29
AF280T Flash	E+ / E++ £35 - £49
AF400T Flash	E+ / E++ £149 - £175
Autobellows + 100mm F4 SMC	E+ £159
FB1 + FC1 Action Finder	E+ / E++ £99 - £125
Hotshoe Grip	E++ / Mint- £25
LX Grip	E+ £25
Minor Adapter II	Mint- £39
Winder MX	E+ £29
Winder LX	E+ / E++ £49 - £59
Winder MEII	E+ / E++ £19 - £29

OM1N Chrome Body Only	E+ £79
OM40 Black Body Only	Exc £49
OM30 Chrome Body Only	E+ £39
OM10 Chrome + 50mm F1.8	E++ £49
OM10 Chrome Body + T20 Flash	E+ £25
OM101 + 50mm + 35-70mm + 70-210mm	As Seen £99
50-250mm F5 Zuiko	E++ £299 - £349
50mm F3.5 Macro Zuiko	E+ £79
65-200mm F4 Zuiko	E+ £149
70-210mm F3.8-4	E+ £39
80mm F4 Macro Zuiko	E+ £175
180mm F2.8 Zuiko	E+ / E++ £349 - £399
F280 Flash	E+ / E++ £49 - £59
QA310 Flash	E+ £15
T10 Ringflash	E+ £75
T10 Ringflash + Power Control	E++ £125
T20 Flash	E+ / E++ £9 - £25
T28 Flash Head	As Seen £49
T32 Flash	E+ £15 - £55
T45 Hammerhead Flash	E++ £175
Power Bounce Grip 2	E+ £39

Pentax Manual	
LX + FA1 Prism	E+ £189 - £289
MX Black Body Only	E+ £119
MX Chrome Body Only	Exc / E+ £79 - £99
Super A Body Only	E+ £59
Program A Body Only	E+ £59 - £69
ME-Super Chrome Body Only	E+ £49
MV Black Body Only	E+ £39
P50 Body Only	E++ £39
300N + 28-80mm	E++ £59
A3 + 50mm F1.7	E++ £59
A3 + 50mm F2	E+ £69
A3 Body Only	E+ / E++ £29 - £49
24-35mm F3.5 SMC M	E+ £149
28mm F2.8 SMC A	Exc / E+ £75 - £89
28mm F2.8 SMC M	E+ £35 - £49
28-50mm F3.5-4.5 SMC M	E++ £75
28-80mm F3.5-4.5 SMC A	E+ £59
35-70mm F2.8-3.5 SMC A	As Seen £39
35-70mm F3.5-4.5 SMC A	E+ £39
35-80mm F4-5.6 SMC A	E++ £25
40mm F2.8 SMC M	E+ £89
40-80mm F2.8-4 SMC M	Exc / E++ £25 - £59
50mm F1.4 SMC A	E++ £179
50mm F1.7 SMC A	E++ £59 - £79
50mm F1.7 SMC M	E+ / E++ £35 - £39
50mm F2 SMC M	E+ £25
50mm F2.8 SMC A Macro	E+ £149
50mm F4 SMC M Macro	E+ / E++ £99 - £125
70-200mm F4 SMC A	E+ £49
70-200mm F4 Takumar A	E+ £39
70-210mm F4 SMC A	E++ £89
70-210mm F4-5.6	E+ £15
75-150mm F4 SMC M	E+ £35
80-200mm F4.5 SMC M	E+ £49
135mm F3.5 SMC M	E+ / E++ £35
200mm F2.5 SMC PK	E+ £399
300mm F4 SMC PK	E+ £249
400mm F5.6 SMC M	E++ £379
Sigma 50mm F2.8 Macro	E+ £39
Vivitar 19-35mm F3.5-4.5 Series 1	E++ £59
AF200S Flash	E++ £9 - £19
AF200Sa Flash	E++ £20 - £25
AF220T Flash	E+ / E++ £15 - £19
AF240T Flash	E++ £25
AF240Z Flash	E+ / E++ £15 - £35



## TREKKING

Winner of a gold medal  
at the Geneva  
Salon des Inventions

- Spreads the weight of the camera across the back, leaving your hands free and your neck free of pain.
- Also takes binoculars at chest level.
- Padded with two small pockets that are accessible whilst wearing it to store memory cards or batteries.
- Camera remains free moving yet secure: when bending down the camera stays close to the body
- Further straps can be added to turn it into a cross system (not included) or to carry a camera on each side of the body.



Especially useful  
when using long or  
heavy lenses



**STRAPS** FROM £12.99 **HARNESSES** FROM £28.99

RK PHOTO sell the full range of Trekking products: details below

## HOODMAN

## Accessories for the Digital Age

### HoodLoupe 3 - a must for all digital SLR owners

Designed to provide glare free LCD screen viewing in all lighting conditions, the Hoodman HoodLoupe 3 allows you to check your histogram, focus and compose outdoors with certainty. It is worn around your neck, and when you wish to review your shot, simply place the Hoodloupe™ on the image on your LCD. It has a +/-3 diopter compensation & focusses just like a binocular eyepiece.

£85.99

PURCHASE BY PHONE  
OR ONLINE FROM:

**CRK** Photographic

Unit 7, Devonshire Business Centre, Cranborne Road, Potters Bar. EN6 3JR.  
e:sales@thedarkroom.co.uk t:01707 643 953 www.thedarkroom.co.uk

SEE US AT THE PHOTOGRAPHY SHOW, NEC 1-4 MARCH 2014

## WANTED FOR CASH

Exclusively... **Nikon**

## HIGHEST PRICES PAID

Grays of Westminster are always seeking mint or near-mint examples of Nikon equipment:

Nikon cameras, AF-D Nikkor lenses, AF-S Silent Wave Nikkor lenses, AF Micro-Nikkor lenses, Nikon Speedlights, Nikkor AIS & AI Manual Focus Lenses

Please telephone 020-7828 4925 or you can email us at  
info@grayswestminster.com for our highest offer.

Grays of Westminster  
- Exclusively... **Nikon**  
40 Churton Street, Pimlico  
London SW1V 2LP



www.grayswestminster.co.uk

Ace  
CAMERAS

# 01225 466975

16 GREEN STREET,  
BATH, BA1 2JZ.

Ace  
OPTICS

Canon  
24-70mm  
f2.8L USM



Mint condition  
Only £949

Canon  
EOS 7D Body



Mint-condition  
Only £799

Leica CL &  
Summicron-C  
40mm f2



Ex++ condition  
Only £499

### DIGITAL CAMERAS

Canon EOS 30D Body Ex++ .....£129  
Canon EOS 50D Body Ex++ .....£329  
Canon EOS D60 Body Ex++ .....£79  
Canon EOS 450D + 18-55mm IS Ex++ .....£199  
Canon SX1 IS Ex++ .....£129  
Panasonic G1 + 14-45mm Ex++ .....£139

### FILM CAMERAS

Leica I & 50mm f3.5 Elmar Ex+ .....£1299  
Leica I F Red Dial Mint .....£449  
Leica III G Ex++ .....£799  
Leica M4 Ex++ .....£799  
Leica M4-2 Ex++ .....£849  
Minolta X-300 + 28mm f3.5 Ex++ .....£89  
Minolta XG-M + 50mm f2 Mint .....£79  
Minox C Subminiature Ex++ .....£79  
Nikon FE2 Body Ex++ .....£99  
Tessina Ex++ .....£399  
Widelux Ex++ .....£899  
Yashica 124 G Mint .....£179

### CANON LENSES

EF-S 10-22mm f3.5-4.5 USM Mint .....£399  
EF 17-40mm f4L USM Mint .....£529  
EF 17-55mm f2.8 IS USM Mint .....£549  
EF 24-105mm f4L IS USM Mint .....£529  
EF 50mm f1.2L USM Mint .....£1049  
EF 50mm f1.4 USM Mint .....£229  
EF 50mm f2.5 Compact Macro Ex++ .....£189  
EF 70-200mm f4L IS USM Mint .....£749  
EF 100mm f2.8 USM Macro Mint .....£349  
EF 100-400mm f4.5-5.6L IS USM Mint .....£949  
EF 180mm f3.5L USM Mint .....£1049  
EF Extender 1.4x III Mint .....£329  
EF Extender 2x II Mint .....£229  
Sigma 15-30mm EX DG Mint .....£229  
Sigma 18-125mm DC HSM OS Mint .....£199

Tamron 28-75mm f2.8 XR Di Mint .....£229

### LEICA LENSES

21mm f2.8 Elmarit + Viewfinder Mint .....£1499  
24mm f2.8 Elmarit ASPH Ex++ .....£1499  
28mm f2 Summicron ASPH Mint .....£1850  
35mm f2 Summicron Mint .....£1149  
50mm f1.4 Summilux Ex++ .....£1399  
50mm f2 Summicron Mint .....£999  
50mm f2.5 Summarit Mint .....£799  
50mm f2.8 Elmar Ex+ .....£399  
90mm f2 APO Summicron Mint .....£2099  
90mm f2 Summicron Ex++ .....£649

Voigtlander 25mm f4 Snapshot Skopar Ex++ .....£249

Voigtlander 50mm f1.1 Nokton Mint .....£899

### MINOLTA LENSES

MC 18mm f9.5 Mint .....£329  
MC 24mm f2.8 Mint .....£199  
MC 40-80mm f2.8 Mint .....£249  
MD 500mm f8 Mint .....£229

### NIKON LENSES

AF 18mm f2.8 D Ex++ .....£749  
AI-S 18mm f3.5 Mint .....£529  
AF 18-35mm f3.5-4.5 D ED Mint .....£299  
AF-S DX 18-70mm f3.5-5.6 G ED Mint .....£139  
AF-S DX 18-200mm f3.5-5.6 G ED VR Ex++ .....£299  
AF-S 24-70mm f2.8 G ED Mint .....£1029  
AI 35mm f2.8 D PC Ex++ .....£299  
AF-S 70-200mm f2.8 G VR II Mint .....£1249  
AF 80-400mm f4.5-5.6 D ED VR Mint .....£799  
AI-S 85mm f1.4 Mint .....£549  
AF-S 105mm f2.8 Micro G ED VR Mint .....£499  
Sigma 20mm f1.8 EX DG Mint .....£429

### OLYMPUS LENSES

35mm Macro f3.5 1/3 Ex++ .....£149  
70-300mm f4-5.6 1/3 Ex++ .....£249  
50mm f3.5 OM Macro Mint .....£119

GoPro HERO3+  
Black Edition



£359

GoPro HERO3+  
Silver Edition



£279

GoPro HERO3  
White Edition



£199

Panasonic  
GM1 + 12-32mm



£629

Panasonic  
TZ40



£229

Panasonic  
LF1



£329

Leica M



£5100

Leica X Vario



£1998

Leica C



£550



See our website for full used listings & all the top brands of cameras, lenses, optics & more...

Part exchange welcome, please call for an estimate

www.acecameras.co.uk

24 hour despatch • Open Mon - Sat: 08:45 - 18:00 • Online 24/7 • Prices & details correct at time of print & include VAT • E&OE



BUY, SELL OR PART EXCHANGE PHOTOGRAPHIC EQUIPMENT



BUY AT A BETTER PRICE  
SELL WITHOUT RISK OR HASSLE

[www.mpbphotographic.co.uk](http://www.mpbphotographic.co.uk)

☎ 0845 459 0101



# Trade in your used equipment for cash or an upgrade

Sell or part exchange hassle-free with the leading online retailer of used photo equipment in the UK and Europe. We'll give you a competitive quote on your gear within one working day.

Avoid the risks, hassles and additional fees of auction sites and private sales by selling your equipment directly to us. We buy most modern equipment, including cameras, lenses, flashguns, tripods and more. Just tell us what you'd like to sell and we'll give you a competitive quote within one working day. If you're happy, we'll arrange free courier collection on a day suitable for you.

You can also part exchange your used gear for brand new or used equipment. We'll give a free next working day delivery on anything you purchase, so you can start using it as quickly as possible.

## LOOKING TO BUY?

Our huge range of high quality used stock is updated daily, and we offer next working day delivery on all UK orders.

All of our used equipment comes with a six month warranty for your peace of mind. See how much you could save buying used at [mpbphotographic.co.uk](http://mpbphotographic.co.uk)



[www.mpbphotographic.co.uk](http://www.mpbphotographic.co.uk)  
0845 459 0101





## Wanted

# we buy any camera.com



transform your un-used  
or un-wanted  
photographic gear in  
to hard cash. it's quick,  
easy and safe.

Subject to terms and conditions and item evaluation.

## webuyanycamera.com

**Wilkinson**  
Cameras  
www.wilkinson.co.uk

**FREE COLLECTION SERVICE**  
for equipment worth £500.00 or more  
ASK FOR DETAILS.

## Accessories

professional inkjet media

**Fotospeed**

# AND THE WINNER IS...

## Pigment Friendly Lustre

Fotospeed has proudly been crowned the  
Society Best Inkjet Paper for the last four  
years and nominated again this year.  
In 2011 we were delighted to win  
the award for Best Inkjet Paper with  
a pigment friendly lustre finish.

Image: Leo Panner - FRPS, ERM, APISA



"comparisons with the  
legendary Fuji Crystal Archive  
papers are not misplaced"

Tony Worobiec, FRPS

Other Award Winning Fotospeed Papers:

Baryta gives a traditional darkroom look.

NT Natural Textured for Fine Art Printing



**SEE US AT THE PHOTOGRAPHY SHOW NEC 1-4 MARCH 2014**

For more information or to find your nearest stockist, please call us  
on 01249 714 555 or email [sales@fotospeed.com](mailto:sales@fotospeed.com)

[www.fotospeed.com](http://www.fotospeed.com)

# on-linepaper.co.uk

The online paper specialists

**Hahnemühle**  
FINEART

**somerset**  
enhanced  
ST CUTHBERTS MILL

**CANSON**  
INFINITY

**MUSEO**  
—Creating Fine Art Media—

**PermaJet**

**Fotospeed**

**ILFORD**  
GALERIE  
PROFESSIONAL INKJET PHOTO RANGE

The whole range in stock for  
next day delivery

**Bockingford, Somerset  
Enhanced, new Photo Satin**

**Platine Fibre Rag, HiGloss  
and the new HD Canvas**

**Silver Rag, Portfolio and the  
super Dmax, Museo Max**

**Gloss, Pearl, Fine Art papers  
and quick delivery**

**Platinum Baryta and the new  
Natural Textured**

The whole range at fantastic  
web prices

We stock: Canson, Hahnemühle,  
Permajet, Epson, Hawk Mountain,  
Ilford, Innova, Fotospeed, Somerset,  
FujiFilm, Kodak, Museo & Imajet.

**FREE UK DELIVERY ON ALL  
ORDERS TILL MAR 6th...  
CHECKOUT CODE AP0214**

NEW Magnificent 7 Baryta Explorer test pack - 5 sheets of  
each 7 top brands of Baryta paper... only £29.95

**Call 01892 771245 or email [sales@onlinepaper.co.uk](mailto:sales@onlinepaper.co.uk)**

[f](#) Like us on Facebook for more great offers



## Wanted

**LEICA COLLECTIONS WANTED** Also 250,72, NOCTILUX, THAMBAR, SUMMAREX, LUFTWAFFEN and FINE VINTAGE CAMERAS: WET-PLATE, TROPICAL, WITNESS, NIKON RF. PH Van Hasbroeck. Tel: 020 7584 0077, Mobile: 07785 352573 Fax: 020 7591 3848, Email: HASBROECK@AOL.COM

## Cameras For Sale

**Teddington Photographic**  
Buy and sell used  
photographic equipment  
[www.teddingtonphotographic.com](http://www.teddingtonphotographic.com)  
**020 8977 1064**

**STEPHENS PREMIER**  
**We buy used cameras**  
**Leica Premier Dealer**  
The Norths Only Dedicated Leica Dealer  
[www.stephenspremier.com](http://www.stephenspremier.com)  
10, St Anns Arcade, Manchester, M2 7HW.  
Tel: 0161 834 7755

## Camera Fairs

### Wolverhampton Camera Fair

### Sunday 16<sup>th</sup> February

8.30am – 2.00pm. Wolverhampton Racecourse,  
Dunstable Park, Gorsebrook Road, Wolverhampton WV6 0PE

Featuring a huge range of photographic equipment including both digital and film cameras, vintage and collectable cameras, as well as a large selection of lenses, accessories, flash, filters, tripods, cases, film, darkroom supplies, etc. etc.

Many bargain tables with prices starting at under £2

Several major dealers attend every event. There's cash waiting for your old and unwanted equipment, so bring it along to sell or part exchange.

[www.camfair.co.uk](http://www.camfair.co.uk)

Admission 8.30-10am £7.00  
After 10am £3.00  
Stalls from £35 per table  
Contact Russell on: 07710 744002  
Or find us on Facebook



## Cameras For Sale

**Peter Loy**  
COLLECTABLE CAMERA SPECIALISTS

We have lots more in stock. Please phone or see details & pictures on our website

Alpa 8 + 50/1.8 Kern-Switar Condition 5-6/G Very rare - only 263 manufactured c.1957	£795.00	Leica 50/2 Summicron, rigid, M. 4/E c.1962	£595.00
Alpa 50/1.8 Kern-Macro-Switar black, 5/E. Rare - only 1145 manufactured in black	£799.00	Leica 90/2.8 Elmarit-M + box 3/D c.1992. Near mint	£895.00
Canon IVS82 + 50/1.8 4-5/E	£295.00	Leitz 12.5cm f2.5 Hektor + hood, caps & case, 5/E. c.1953.	
Canon L2 body 4/D. Rare - only 7,350 manufactured & very few exported	£295.00	Rare lens - only 3008 manufactured	£399.00
Canon L1 body 4/D. Rare - only 7,975 manufactured	£275.00	Leica 135/4 Tele-Elmar-M 3/E. c.1993. Near mint	£749.00
Canon V7 de Luxe 'VTDZ' body - case 3-4/E. Rare - only 4,875 manufactured	£275.00	Leica Leicavit M, 14008, silver chrome + box 3/D	£299.00
Canon V6 body 3-4/E. Rare - only 5,450 manufactured	£295.00	Near mint	
Canon V2 body - case 4/E. Rare - only 8,450 manufactured & very few exported	£249.00	Leica SL2 body, chrome, 4/D c.1975	£325.00
Canon V-L body - case 3-4/D	£325.00	Nikon S + 5cm f1.4 Nikkor 4/C 'EP' engraving. Serviced	£499.00
Canon V-T body - case 4/D	£249.00	Nikon S2, b-d + 5cm f1.4 Nikkor + cap, case, hood, instructions & box 'EP' engraving, 3/D. Near mint	£1095.00
Canon P body - case 4/D	£225.00	Nikon S2, b-d + 5cm f2 Nikkor + cap & case, 4/D	£599.00
Canon T6 + 50mm f1.8 + UV filter 4/D, lens 4/E	£1995.00	Nikon SP + 5cm f1.4 Nikkor + case, 4/D	£1249.00
Canon T62 + 50/1.4 + case, 4/C. The last Canon rangefinder. Rare - only approx 4,000 made. Serviced	£895.00	Nikon S3 + 5cm f1.4 Nikkor + cap & case, 4/D	
Canon 28/3.5, LTM + caps, fender & case, 4/D	£249.00	'EP' engraving	£1150.00
Canon 85/1.5, LTM, 'EP' engraving, 4/E. Rare - lens then 2500 made	£495.00	Nikon S3 Year 2000 LE, chrome + Nikkor 50/1.4, hood, cap, case, boxes etc. 3/D. Almost as new	£1150.00
Canon 85/1.8, LTM, 4/D. Rare - probably less than 3,000 manufactured & scarcer 2nd version	£495.00	Nikon SP 2005 LE + 3.5cm f1.8 Nikkor + cap, hood, case, boxes etc. 1/D. Only 2,500 made. As new	£2595.00
Canon 14/2.8 L F.Dn + box 3/E. Near mint	£850.00	Nikkor 2.8cm f3.5, black, for rangefinder + case 3-4/E	
Canon 15/2.8 Fish-eye F.Dn + box 3/E. Near mint	£225.00	'EP' engraving	£295.00
Canon 300/4 L F.Dn 3/D. Near mint	£295.00	Nikon Varifocal 3.5-13.5cm zoom finder (type 2) + case, 3/D	
Canon 28-35/3.5 L F.Dn + box 3-4/D	£325.00	Near mint	£179.00
Contax G 35-70mm f3.5-5.6 Vario-Sonnar T* + box 3/D. Near mint	£325.00	Panasonic Lumicon AM, 120 panoramic, 50/2.8 5/E	
Dove Universal 3x4 + Rods 5.5in, 14.9 Xpress + flash. Very rare camera	£349.00	Rare camera	£795.00
Leica IIb + 5cm f2 Summar + 'MOOLY' motor, body 5/G, MOOLY 5-6/E, lens 5/E, c.1938/39	£649.00	Pentax Super + 55/1.4 Pancolar Body 4-5/G, lens 5/E	
Leica IIc comp. to IIb b-d + 5cm f3.5 Elmar + box & case, 4-5/E c.1951	£395.00	Rare system camera - only 4,579 made	£495.00
Leica IIc f-d body 4/D c.1955	£349.00	Pentax LX body + FA-1 finder + box etc. 3/D. Near mint	£399.00
Leica IIg body 4/D c.1959	£599.00	Rectaflex Standard (1300) + 50/2 Xenon 4-5/G	£399.00
Leica IIb + 5cm f2 Summar + 'MOOLY' motor, body 5/G, MOOLY 5-6/E, lens 5/E, c.1938/39	£649.00	Rolliflex V8, grey + case, 4/G. Rare grey version	£275.00
Leica IIc comp. to IIb b-d + 5cm f3.5 Elmar + box & case, 4-5/E c.1951	£395.00	Rolliflex T, 'white-face', f3.5 Xenar + case, 3-4/D. The last of the T's, only 3,000 made with Xenar	£399.00
Leica IIc f-d body 4/D c.1955	£349.00	Y.N. 'Prototype' Technical camera, red leather body & bellows + 135/4.7 Xenar 5/G. Please see website for full description and detailed pictures	£975.00
Leica IIg body 4/D c.1959	£599.00	Vogtlander Bessa II, 105/3.5 Color-Skopar 5/G	£325.00
Leitz 8.5cm f1.5 Summarer + cap, hood, case & fender, 4-5/E c.1954	£1495.00	Zeiss Ikon Rangefinder body, 'Limited Edition' + case, strap, box etc. 3/D. Near mint	£749.00
Leica M2 body 4-5/C c.1965. Serviced	£549.00	Zeiss Ikon 18/4 Diastigmat 2M T* (M), silver + caps, hood & box, 1/D. Totally as new	£749.00
Leica M4 body chrome, 4-5/C c.1969. Serviced	£625.00	Zeiss 21/4.5 C Biogon 2M T* (M), silver + caps & box, 1/D. Totally as new	£649.00
Leica M5 body black, 2 lugs, 5/D c.1972	£549.00	Zeiss 25/2.8 Biogon 2M T* (M), silver + caps & box 3/E	£549.00
Leica M6 body (0.72 Classics), black + cap, strap, box & instructions, 4/D c.1991	£749.00	Zeiss 50/1.5 C Sonnar 2M T* (M), silver + caps & box 3/E	£549.00
Leica M6 TTL, 0.72, black + cap, strap, box & instructions, 3-4/D c.2001	£899.00	Zeiss Ikon 18/4 Diastigmat 2M T* (M), silver + caps, hood & box, 1/D. Very rare & as new	£899.00
Leica CL + 40/2 Summicron-C + hood, cap & case, 4-5/C c.1974-75. Serviced	£525.00	Lots more collectables available. Please visit our website for full details and pictures of all the above items (and hundreds more)	
Leitz 28/2.8 Elmarit-M (M) + hood & box, 4/E c.1982	£649.00		

Camera collections wanted. We travel all over the UK and Europe buying collectable cameras. Please contact us and we will come to you to buy your collection. Phone or visit our website for details.

Tel: 020 8867 2751 Peter Loy Ltd  
[www.peterloy.com](http://www.peterloy.com) 27, Old Gloucester Street, London, WC1N 3XX.  
Email: [peterloy@peterloy.com](mailto:peterloy@peterloy.com) (Callers by appointment only please)

Please mention  
**amateur Photographer**  
when responding to adverts

**CAMERA FAIR BEACONSFIELD** - Sunday 9th February, 10.30am-2.30pm. Beaconsfield School, Wattleton Rd, Beaconsfield, HP9 1SJ. M40 junc 2 close M25. This is now a no smoking site. Adm early bird 9:15am £4 after 10:30am £2. Refreshments. Details Peter Levinson Tel: 0208 205 1518.

## Printing

**City Photographic Lab Services**  
36, Bedford Place, Southampton, SO15 2DG. T: 02380 632727/632709

**APS - 110 - 120 - 35mm**  
**In-Store On-Line Mail Order**

**Mail Order Prices**  
P&P £4.50 Extra

<b>110 &amp; 35mm Film Developing and Printing</b>	<b>APS Film Developing and Printing</b>
24 Exposure 6x4.....£5.49	4" 25 Exposure.....£8.49
36 Exposure 6x4.....£6.49	4" 40 Exposure.....£9.49
24 Exposure 5x7.....£7.49	Transfer to CD at time of processing.....£2.50
36 Exposure 5x7.....£8.49	<b>120 Film Developing and Printing</b>
24 Exposure 6x9.....£11.99	5x4" up to 15 Exposure.....£8.99
36 Exposure 6x9.....£13.99	5x7" up to 15 Exposure.....£10.99
Develop Only.....£3.49	8x6" up to 15 Exposure.....£15.99
Develop and Contact 10x8.....£6.99	10x8" up to 15 Exposure.....£19.99
Transfer to CD at time of processing.....£2.50	Transfer to CD at time of processing.....£2.50

**Prints from Digital - see website**  
[www.fujiprolab.co.uk](http://www.fujiprolab.co.uk)

## Light Tents

**Light Tents, Tabletop Studios & Fluorescent Lighting**

80cm Tabletop Studio Kit £229.90  
200cm Portrait Studio Cube £299.00  
Acrylic Riser Tables (Black+White) £19.95  
7 Bulb Lighting + Octagon Softbox £299.00 pair

**Fast Despatch**  
all prices plus p&p  
**01530 272229**

[www.stevesphotoshop.co.uk](http://www.stevesphotoshop.co.uk)

## SKEARS PHOTOGRAPHIC

### Independent Photographic Specialist

Our Current Secondhand Stock - 6 Month Warranty As Standard

Used Nikon Fit Equipment:	£1599	Used Canon Fit Equipment:	£295
Nikon D3s Body 3"	£1999	Canon EOS 1D Mk II Body 3"	£499
Nikon D2x Body 3"	£399	Canon EOS 300D + 18-55mm f3.5-5.6 IS II 3"	£219
Nikon D300s Body 4"	£479	Canon EOS 300D Body 3"	£169
Nikon D100 Body 4"	£439	Canon EOS 200D Body 4"	£199
Nikon 35mm f2.8 PC D 3"	£199	Canon EOS 400D Body + BG L3 Grip 4"	£199
Nikon 50mm f1.8 D AF 3"	£79	Canon EOS 400D Body 4"	£150
Nikon 50mm f1.4 G AF-S 4"	£229	Canon 20mm f2.8 ED 4"	£279
Nikon 85mm f3.5 G ED Micro AF-S DX VR 5"	£289	Canon 60mm f2.8 Macro EF-S USM 4"	£259
Nikon 85mm f1.4 D AF 5"	£699	Canon 85mm f1.8 EF USM 4"	£229
Nikon 85mm f1.4 G AF-S 5"	£999	Canon 135mm f2.8 EF Soft Focus 4"	£275
Nikon 105mm f2.8 G AF 4"	£629	Canon 105mm f2.8 EF Macro 4"	£275
Nikon 500mm f5.6 Reflex C 4"	£399	Canon 105mm f2.8 EF Macro 4"	£275
Nikon 12-24mm f4.5-5.6 ED AF-S DX 5"	£499	Canon 105mm f2.8 EF Macro 4"	£275
Nikon 14-24mm f2.8 G ED AF-S 3"	£800	Canon 105mm f2.8 EF Macro 4"	£275
Nikon 17-55mm f2.8 G AF-S DX 3"	£749	Canon 105mm f2.8 EF Macro 4"	£275
Nikon 24-70mm f2.8 G ED AF-S 4"	£1049	Canon 105mm f2.8 EF Macro 4"	£275
Nikon 28-300mm f3.5-5.6 ED AF-S VR 4"	£529	Canon 105mm f2.8 EF Macro 4"	£275
Nikon 80-400mm f4.5-5.6 ED AF-S VR 5"	£799	Canon 105mm f2.8 EF Macro 4"	£275
Nikon 80-200mm f2.8 D ED AF 5"	£599	Canon 105mm f2.8 EF Macro 4"	£275
Nikon 70-200mm f2.8 ED AF-S N VR II 4"	£1225	Canon 105mm f2.8 EF Macro 4"	£275
Nikon Speedlight SB-600 4"	£179	Canon 105mm f2.8 EF Macro 4"	£275
Nikon Speedlight SB-600 7"	£149	Canon 105mm f2.8 EF Macro 4"	£275
Nikon IC 20E II 2x Converter 4"	£299	Canon 105mm f2.8 EF Macro 4"	£275

## We are now a proud Pentax Pro Centre

New Pentax Equipment:	£349.99	Used Pentax Fit Equipment:	£119
K-500 + 18-55mm f3.5-5.6	£529.99	K110D Body 4"	£199
K-50 + 18-55mm f3.5-5.6 WR	£799.99	K110D Body 4"	£199
K-5 Mk II Body Only	£639.99	K-18 + 18-55mm f3.5-5.6 4"	£199
K-5 Mk II + 18-55mm f3.5-5.6 WR	£679.99	K-18 + 18-55mm f3.5-5.6 AL Kit 4"	£219
K-5 Mk II + 18-135mm f3.5-5.6 WR	£949.00	16-45mm f4 SMC ED-AL DA 3"	£149
K-5 Mk II Body Only	£719.99	300mm f4 ED IF SMC DA SMC 5"	£789
K-3 Body Only	£1029.99	AF 540FC2 Flashgun 4"	£229
K-3 + 18-55mm f3.5-5.6 WR	£1109.99		
K-3 18-135mm f3.5-5.6 WR	£1349.99		
645D Body Only	£5399.99		
645D + 55mm f2.8 FA	£6199		

More kits available - please call for stock level/price

**Condition Key:**  
5\* - Mint 4\* - Excellent 3\* - Good  
2\* - Well Used 1\* Sold As Seen  
Correct when compiled. E&OE.

See our website for even more deals and services

**[www.skearsphoto.com](http://www.skearsphoto.com)**

203 Wellingborough Road, Northampton, NN1 4ED.

Tel: **01604 628 738**

Email: [sales@skears-photographic.co.uk](mailto:sales@skears-photographic.co.uk)





# ROGER HICKS

Roger celebrates the diversity of opinion among photographers, even if he can't always relate to them

**IT IS** a commonplace that the world would be a strange and rather dull place if we were all alike. It should not therefore come as a surprise when we discover just how different we can be from one another. It often does, though.

A particularly interesting example came up on the AP forum recently. I quoted an old friend who said something to the effect that if he couldn't take a camera with him, he wouldn't bother to travel. I asked who agreed.

Predictably, some did and some didn't. One of the least expected replies, as far as I was concerned, came from someone who said he didn't feel the need to 'validate' his travel with photography. At first I thought, 'Well, nor do I,' but then I understood what he meant. We have all met people who don't appear to think they've been anywhere unless they have photographs to prove it, and can then inflict their (usually awful) holiday snaps on their hapless friends and neighbours.

This made me realise the enormous benefits of 'social media'. Forty years ago, holiday snaps were, at their worst, presented as a seemingly interminable slide show. They were rather like Vogon poetry: devotees of *The Hitchhiker's Guide to the Galaxy* may remember that a member of the Mid-Galactic Arts Nobbling Committee survived one such reading only by gnawing his own leg off. Nowadays, these dire pictures (or their even more dire video relatives) are consigned to FaceTube, YouBook, and so on, where they are wonderfully easily ignored.

Now, I wouldn't even have thought of this 'validating' aspect, because it's so alien to my world picture. But the more I thought about it, the more I realised that yes, there must be some people who see things this way. I'm just profoundly grateful that I'm not one of them.

A rather more common response was that sometimes, taking pictures 'got in the way' of enjoying the trip. I can just about see how this can happen, especially if you are carting huge amounts of kit around with you and are perpetually worried about weight (when you're carrying it) and security (when you're not), but I solved that a long time ago

by carrying small, light cameras (Leicas) and small, light, compact prime lenses, typically two or three.

Sometimes, apparently, 'getting in the way' arose because of 'a pressure to take pictures'. I can relate to this. On my last trip to Spain, for example, I was road-testing the new Leica M Type 240. But my situation today is hardly typical. When I think back to my teens and 20s, long before I'd ever had a single picture published, I used to carry a camera pretty much everywhere. I took lots of pictures, but I felt absolutely no pressure to do so – I just wanted to. Sometimes days would pass without my taking a single picture, while on another day, I might shoot a roll or more. For me, the 'pressure to take pictures' is about on a par with the 'pressure to stop for a glass of beer' or the 'pressure to go for a walk'. I wouldn't do it if I didn't enjoy it.

Another example of 'getting in the way' was that concentrating on getting a picture could (as it were) blind you to what else was going on: you would miss much of what else was pleasurable, because you were concentrating

solely on the visual aspect. Again, I can just about see how this might happen, but equally, it doesn't take long to take a picture. All right, it's more than the 1/125sec marked on the shutter-speed dial, but it's still only a few seconds. Walk along enjoying yourself, see something, shoot it, return to walking along enjoying yourself. Then again, there's always the old American joke: 'How was the vacation?' – 'I don't know, I haven't had the Kodachromes back yet.' This takes us back to 'validation' and the slide shows I mentioned earlier.

None of this should be taken as saying that the other people were wrong. If anything, it's the exact opposite. Learning how others see things helps me, and indeed forces me, to think about why I do things my way. Might there be better ways? Possibly. Is my way better? Possibly, or indeed probably – for me. Whether or not I can fully understand the views of others, they may help me to understand myself better, and I may help them to understand themselves better. Which is why I'd commend the AP forum to you **AP**

**'Walk along enjoying yourself, see something, shoot it, return to walking along'**

**Roger Hicks** is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)

## Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

Telephone 0203 148 4138 Fax 0203 148 8123

Email [amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)

Picture returns: Telephone 0203 148 4121

Email [appicturedesk@ipcmedia.com](mailto:appicturedesk@ipcmedia.com)

## Subscriptions

Email [ipcsubs@quadrantsubs.com](mailto:ipcsubs@quadrantsubs.com)

Telephone 0844 848 0848 or +44 (0)330 3330 233 from overseas.

One year (51 issues) UK £145.55; Europe €259;

USA \$338.99; Rest of World £221.99.

## Test Reports

Contact OTC for copies of camera test reports published in AP.

Telephone 01707 273 773.

## Advertising

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Telephone 0203 148 2516

Email [mark\\_rankine@ipcmedia.com](mailto:mark_rankine@ipcmedia.com)

Classified telephone 0203 148 2929. Fax: 0203 148 8158

Display telephone 0203 148 2516. Fax: 0203 148 8158

Inserts call Innovator on 0203 148 3710

## Editorial team

Group Editor	Nigel Atherton
Group Editor's PA	Christine Lay
Technical Editor	Richard Sibley
Deputy Technical Editor	Michael Topham
Technical Writer	Jonathan Devo
Technical Writer	Callum McInerney-Riley
Technique/Features Editor	Phil Hall
Senior Features Writer	Oliver Atwell
News Editor	Chris Cheesman
Production Editor	Lesley Upton
Deputy Production Editor	Breandan Maguire
Senior Sub Editor	Oliver Cotton
Art Editor	Mark Jacobs
Deputy Art Editor	Sarah Foster
Designer	Antony Green
Photo-Science Consultant	Professor Robert Newman
Studio Manager	Andrew Sydenham
Picture Researcher	Rosie Barratt

## Special thanks to The moderators of the AP

website Andrew Robertson, Fenris Oswin, lisadb, Nick Roberts, The Fat Controller Contributors Chris Gatcum, Jon Stapley

## Advertising team

Advertising Director	Mark Rankine	0203 148 2516
Advertisement Manager	Julia Laurence	0203 148 2508
Senior Display Sales Exec	Simon Gerard	0203 148 2510
Display Sales Exec	Sophia Freeman	0203 148 2637
Area Manager Midlands & North	Rob Selvey	01922 412 720
Classified Sales enquiries	Rob Selvey	01922 412 720
Display Ad Production	John Jones	0203 148 2671
Copy Chaser	Kumu Vithlani	0203 148 2645

## Marketing and promotions

Marketing Manager	Samantha Blakey	0203 148 4321
Online Manager	Karen Sheard	0203 148 4943
SPI Administrator	Nadine Thomas	0203 148 4326

Inserts Innovator Telephone 0203 148 3710

Repro Camden Town Typesetters Ltd Telephone 0208 523 6700

Printed in the UK by Wyndeham Group

Distributed by Marketforce, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Telephone 0203 148 3333

## Publishing team

Group Magazines Editor	Garry Coward-Williams
Publishing Director	Alex Robb
Managing Director	Paul Williams

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. IPC Media or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium, WHETHER PRINTED, ELECTRONIC OR OTHERWISE. Amateur Photographer® is a registered trademark of IPC Media © IPC Media 2014. Amateur Photographer (incorporating Photo Technique & Camera Weekly) Email: [amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com) Website: [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk) IPC switchboard tel: 0203 148 5000. Amateur Photographer is published weekly (51 issues per year) on the Tuesday preceding the cover date by IPC Inspire, part of IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Distributed by Marketforce (UK) Ltd, Blue Fin Building, 110 Southwark Street SE1 0SU. ISSN 0002-6840. No part of this publication may be reproduced, stored in a retrieval or transmitted in any format or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way, or by trade, or annexed to any publication or advertising matter without first obtaining written permission from the publisher. IPC Media Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. IPC Media reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. One-year subscription (51 issues) £145.55 (UK), €259 (Europe), \$338.99 (USA), £221.99 (rest of world). The 2014 US annual DEU subscription price is \$338.99, airfreight and mailing in the USA by named Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica NY 11431. US Postmaster: Send address changes to Amateur Photographer, Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Subscriptions records are maintained at IPC Media, Blue Fin Building, 110 Southwark Street, London, SE1 0SU. Air Business Ltd is acting as our mailing agent.



# Latest New Products available first at **PARK**Cameras



- Award winning service
- First for new releases
- Competitive low prices

## Latest Products

**Fujifilm X-T1**



**PRE-ORDER NOW TO RECEIVE FIRST AVAILABLE UK STOCK**

**Olympus O-MD E-M10**



**PRE-ORDER NOW TO RECEIVE FIRST AVAILABLE UK STOCK**

**Panasonic DMC-GH4**



**PRE-ORDER NOW TO RECEIVE FIRST AVAILABLE UK STOCK**

## Top Offers

**Canon EOS 700D**

**+ EF-S 18-55mm f/3.5-5.6 IS STM**

Step into DSLR photography and let your creativity grow. Produce superb photos and video with an 18-megapixel sensor and enjoy shooting with an easy to use Vari-angle Clear View LCD II Touch screen



**NOW ONLY £549.00**

**Canon Pixma Pro 100**

**+ 8 ink pack + platinum paper**

PIXMA PRO-100. Create stunning colour and monochrome photographs at home. This 8-ink A3+ photo printer offers outstanding photo quality, fast print speeds and support for a wide range of media.



with over  
**£120**  
paper/inks

**NOW ONLY £388.00**

**Tamron 18-270mm**

**f/3.5 - 6.3 Di-II VC PZD**

This lens, designed for APS-C format DSLRs, has reached an astonishing new level of compactness, performance, and speed with the addition of PZD (Piezo Drive), an innovative ultrasonic autofocus motor based on an advanced piezoelectric design.



Save  
**£229**

**NOW ONLY £339.00**

## Visit our huge showrooms in London & Burgess Hill

- Two huge floors in Central London
- Two minutes from Tottenham Court Rd.
- New Training Courses now available
- Join our monthly photo walks only £20



**London - 53 - 54 Rathbone Place, London, W1T 1JR**

- Largest Camera Store in the South East
- Over 1000 products on display
- Easy access by road or rail
- Free parking



**Burgess Hill - York Road, Burgess Hill, RH15 9TT**

# PARKCameras



**Tel: 01444 23 70 60**

[www.ParkCameras.com/AP](http://www.ParkCameras.com/AP)



All prices include VAT @ 20%. See website for our opening times for both our London & Burgess Hill stores. All products are UK stock. E&OE. \* = Please mention "What Digital Camera" for this special price. Prices correct at time of going to press; Prices subject to change; check website for latest prices.



The moment everything you shot becomes cinema.  
**This is the moment we work for.**



**VISIT US AT  
BVE 2014**  
February 25-27 /  
Stand C28 /  
Visitor Entrance N7

**// FLEXIBILITY**  
MADE BY ZEISS

#### **ZEISS Compact Zoom CZ.2 lenses**

Bring the quality of true cine-style zoom to your camera setup. Versatile ZEISS Compact Zoom CZ.2 lenses are the world's first and only full-frame cine lenses designed for all types of cameras. Their robust housings and precision engineering and optics deliver performance consistency across the entire zoom range that even the best still photo zooms can't match.

[www.zeiss.com/cine/compactzoom](http://www.zeiss.com/cine/compactzoom)



We make it visible.